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There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 1, 1961

COVER

Calculated fascination: the curved velvet toque that slants sideward (the most fascinating tilt for a hat to take now); the new gleam of day-drop earrings; forthright make-up—eyes, clearly un-shy, are shadowed in violet; lipstick is a startling red. Deep purple hat by Mr. John; also at Hutzler's; Halle Bros.; I. Magnin. Marvella fake jade day-drop earrings, at Bonwit Teller. Mexican Fire lipstick; Mille Fleurs violet eye shadow by Elizabeth Arden.



BERT STERN

FASHIONS

159 Vogue's eye view
160 The new Paris fascination
164 Clothes that set fascination stirring
165 This year's American suit: the blued reds, the mysterious greens
170 The new touch with high-waisted coats
172 Hidden diamonds
174 Night looks—out to fascinate
180 Paris—a 22-page report
209 New ways to wear a suit
210 The new deer colours; the walking-around suit
214 Norell's new sash-lift in jersey—browns with white
220 Checking out the new tawny plaids
222 New ideas about the white fur coat
226 Suits with something new to say
232 Young looks going on now
252 School clothes—divided by two

FEATURES • ARTICLES • PEOPLE

22 "Love Is a Many-spangled Transference." By Edith Heal
64 "Who sits?" An Episode on a French Train. By Eleanor Thomas Elliott
112 "A Little Parental Help." By E. J. Kahn, Jr.
178 "The Best of the Best": Quick Tastes of the New Books
202 Mr. and Mrs. Richard Burton
203 People Are Talking About . . .
204 People Talking Here . . . Michael Allinson and Anne Meacham; Ivan Obolensky and Betsy von Furstenberg
206 "What Is Fascination?" By A. J. Liebling
216 Thirteen Fascinators
224 Money Fascination—A Test to Tell How You Feel About Money
242 "Is Travel Ready for People?" By Malcolm Bradbury
250 "Malta." By Harry Yoxall

FASHIONS IN LIVING

234 People in for luncheon—clue: Paris, midday
238 The new silver sculpture

BEAUTY

143 New perfume—an advance whiff
172 Found lighting

DEPARTMENTS

132 Vogue's Travelog
142 Vogue's School Directory
150 Shop Hound

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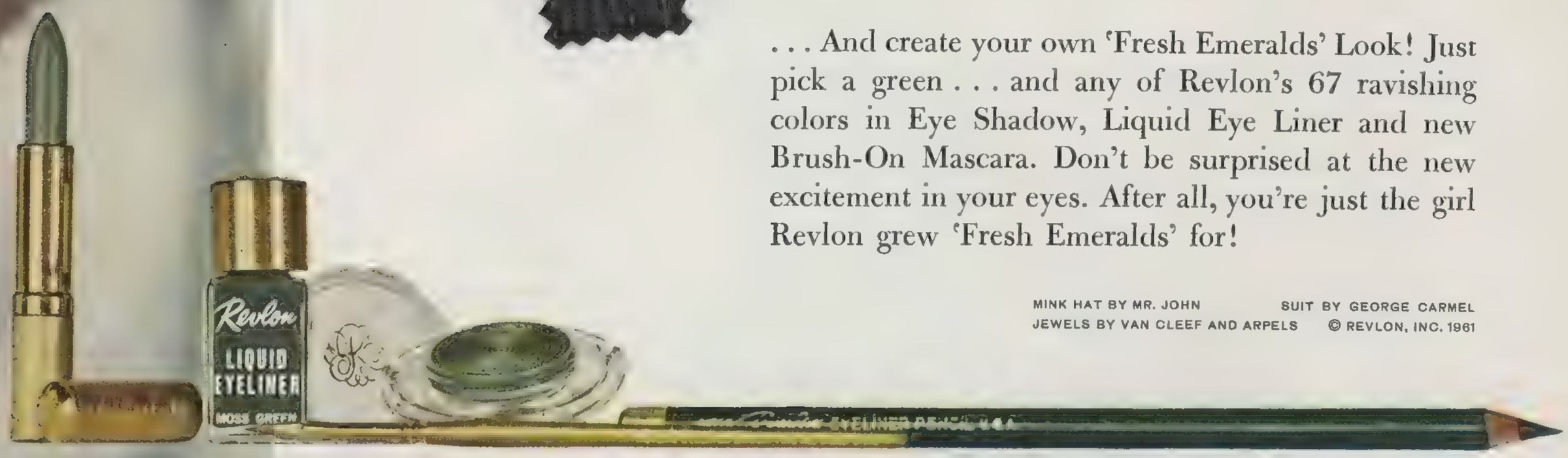
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LOVE IS A MANY-SPANGLED TRANSFERENCE or A NEAR THING—"A FAR COUNTRY"

By Edith Heal

I have always had a great deal of sympathy with those authors who offer their readers an alternate title, either because of impulses of generosity or simply because they couldn't make up their minds. The reason this piece has been such a long time in the writing is that I could not decide whether to call it:

"Three on a Couch"

or

"Why I can't go and see Kim Stanley"

If you will remember that *A Far Country*, the play about Freud's discovery of the psychoanalytical method, first began to make headlines on the morning of Wednesday, April 5, you will realize that I have been flirting around with ambivalence for some time. From the first review, I was terribly eager to identify with Kim Stanley's wide-eyed rôle of Freud's patient, even though I could see all sorts of consequences.

I remembered Jeanne Eagels in *Her Cardboard Lover* and how my own cardboard lovers were mystified by my sudden change in mannerisms. I remembered a something with Francine Larrimore (it might have been *The Trial of Mary Dugan*) and how my jury of university professors were practically professionally wooed the rest of the semester.

But now, in my late-blooming years, I have had sense enough to realize that one glimpse of a sister-soul on a couch, a replica of The Great Man, and what appears on reading the reviews to be quite a steamed-up sort of transference, might well make me dissatisfied with the more modern methods of psychiatry. The sunlit room, the office chair instead of the couch, and mother usurping father's place. The invitation to take things easier, say, stretch out this not so perilous relationship another twenty years or so. What say?

So, instead of going to see the play, I abandoned myself to the reviews, much as an alcoholic drinks the forbidden brew, or perhaps just like a small girl wishing she could be like her sister.

What a sister Walter Kerr made of Kim Stanley in his first review of the play on April 5 in the *New York Herald Tribune:*

"What Miss Stanley does that is most stunning is to display the eternal tease in the confirmed neurotic."

(Now the trouble with modern psychiatry is . . . it teases back. Ah, those bright, bright young men.)

And the way Kerr made her *look:*

"Her face is quite naturally a face peculiarly susceptible to shadows. The least trace of cloud that crosses it leaves a delicate, almost imperceptible, yet permanently wounding mark. In time she becomes a recording corridor of veils. . . . At the surface, though, she remains all deceptive, tantalizing. . . . There is even a faint, sweet triumph in her momentary certainty that the man who is staking his reputation on his unorthodox methods will never cure her."

(What a challenge! Yes, indeed, I was fascinated by Walter Kerr's Kim Stanley, shuddering with him at her part in the play's "sudden depth charges," her hysterical "You are a Jew!" hurled at the great doctor. I was reminded of my own small depth charges:

"You're young enough to be my father" and "If it were Mother's Day, I'd bring you a present.")

Walter Kerr's remark that the whole play ends with an "Oh, is that all?" disturbed me, too. Haven't I been budgeting for more and more and more?

In a second review in the Sunday *Herald Tribune*, Kerr put more ideas in my head. He actually let Freud get caught in "Miss Stanley's deceptively generous web"—describing the actor's bit of keeping his eyes on her as he explored the gift she'd brought.

(I thought of how I'd prepared the way for my single bravely proffered present: "I hope your mother taught you to receive gifts graciously." She had. A simple "thank you." No caught in the web. No eye.)

In a preview interview with Miss Stanley, Don Ross of the *Herald Tribune* quoted her as saying:

"When you are working with a person you adore as I do Freud, you don't want to do him a disservice with cheap little tricks."

(No wonder I have delayed this piece—a cheap little trick if I ever saw one, however indirectly My Great Man comes into it.)

In Howard Taubman's opening review in *The New York Times*, Freud played his rôle with "crispness and sturdiness" and Dr. Breuer played his with "elegance and compassion."

(This reminds me of the inevitable comparison of fellow psychiatrists as you sit in their mutual waiting room, waiting for yours. What relaxed camaraderie that one has with his patients. How divinely like Hamlet yon melancholy Dane. Ah, at *last, his* feet, *his* voice, *his,* "Will you come in, please"—no wonder I've stayed away from *A Far Country.*)

Mr. Taubman went on to tell how the patient "gradually lets her suspicion, guile, and resistance come through."

(I hope she had better luck than I've had in guilefully working out what to be suspicious about. I studied the society columns furiously—certain Mine was a blade. I never found him in Cholly Knickerbocker but I did find him right underneath—in 14 pt. type announcing the birth of his fourth child.)

In the *New York Post,* Richard Watts, Jr., explained something that had piqued my curiosity:

"The title, by the way, comes from the statement that 'The soul of man is a far country.'"

He compared the technique of the play to a courtroom drama. More than ever I was convinced I wanted to stay away. I was certain that all psychiatrists tried (even if they didn't always succeed) to duck the rôle of judge.

(YOUR FRIENDLY PSYCHIATRIST—I keep thinking that's what they'd really like to see on their door.)

John Chapman in the *Daily News* also scared me:

"Psychoanalysis came very much closer to me last evening as I watched Henry Denker's smoothly paced and admirably acted drama."

(I'm pretty sure I don't want to be any closer with either psychiatry or psychiatrists; I like that old desk top in between. I've been thinking of writing a piece called "On Meeting Her Psychiatrist in an Elevator." Only I'm afraid I might. And what if it were during a black-out with the elevator *stalled* between those elegant just-off-Madison-Avenue floors?)

In the *New York World-Telegram,* Frank Aston spoke of the "tormented patient." He also made her "secretive."

(This is a particularly uncomfortable adjective to face if you've ever tried to keep a secret from a psychiatrist. The trouble is it always comes out—but usually too late to be interesting or he knew it all the time.)

John McClain in the *Journal American* speaks of the star's "moments of heartbreak and screaming emotion."

(The psychiatrists I've known don't seem to recognize heartbreak or if they do they have a couple of pills for it: the orange ones all done up in cellophane and promises or the chartreuse ones that act like a hang-over or the two-tone kind trailing an attar of ambiguity. As for screaming emotion, it's just not the Sixties. Today's psychiatrists may know you feel like a baby, but nursery behaviour simply doesn't belong.)

In the *New York Mirror,* Robert Coleman gave Kim Stanley "an acting field day." And this, I think, is the real cue to why I can't go and see *A Far Country.*

Who ever heard of two patients competing on the same couch?

I'm sure one of us would fall off.

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WHO SITS?

An episode on a French train

BY ELEANOR THOMAS ELLIOTT

The true Frenchman never leaves his own country except in extreme emergency, so many of us do not realize that when it comes to know-how, travel-wise, that is, the French have us all beat. I learned this a few summers ago from a group of French travellers on an express train, the "Mistral," which leaves Marseilles at about nine in the morning and arrives in Paris around eleven at night.

I bought a first-class ticket (one how-to-travel idea that usually pays off), and nervous about missing trains, I got on as soon as the "Mistral" pulled in. I hauled my bags into an empty compartment and took the window seat facing forward. Above it I noticed a little sign: "Les places près des fenêtres sont réservées pour mutilés de la guerre." Nice, I thought, and a civilized French attitude, to give wounded soldiers the window seats. The sign went on to say that those who were not *mutilés* would be obliged to give up their seats in the event of *mutilés* expressing preference for them.

By the time the "Mistral" drew out of the Marseilles station I had been joined by four people. There were two men, one a round peasant-type with a paper bag and a wine bottle, and the other a lean ascetic-looking man, who might have been a banker, at any rate *un homme d'affaires*. They sat opposite each other nearest the corridor. The other two were older women. One, a buxom woman of about fifty, took the window seat opposite me, and the other, a fragile old soul who must have been eighty, sat down next to her.

When we came to our first stop, a tall attractive man of about thirty-eight, in a stiffly cut blue suit, sauntered into the compartment. He glanced at the lady opposite me, then over at me and approached me.

"Pardon, mademoiselle," he said, "je suis obligé de prendre votre place." I was staggered. I had never before been asked to give up my seat. Though I'm not exactly Miss Universe, in my time I have had quite a few seats offered to *me* by attractive young men. And also, there were still three other vacant seats. It was so confusing that my French failed and all I could say was "Comment?"

He smiled charmingly. "I excuse myself, mademoiselle, but I am a mutilated of the war. You have seen the sign?"

"Oh." I stared at him, amazed. Somehow I had thought the sign meant you had to be bandaged up or on crutches to displace other passengers.

"Mais, mais...." But everyone was glaring at me, and, oh well, there was the sign, so I moved into the next seat and sunk my head in my book. Not to read, but to hide my expression while I imagined what horrible disfigurements were concealed under the firm blue serge beside me.

At that point the whistle blew, and as we began to move another man came in. He was perhaps ten years older than the other, with a thin face and a sparse little moustache like an *accent circonflexe*. He had a healthy colour though, I thought.

I was wrong. The Midi sun which had tanned him terra cotta can be very deceiving. He said to the man in the blue serge suit, "Pardon, monsieur, mais je suis obligé de prendre votre place."

Blue Suit looked up and smiled. "Mutilé de la guerre?"

"Oui, monsieur," he nodded, as if contemplating once more the scene of battle.

"Ah ha," said Blue Suit gaily, "but I, too, monsieur!" Comrades in arms, I thought, who will soon be exchanging stories.

"Quel pour-cent?" asked the Moustache gruffly. So they did it in per cent.

"Quarante-neuf," said Blue Suit. Forty-nine per cent mutilated, I gasped inwardly. That's almost half mutilated. His stiff blue suit must be holding him together.

"You have good luck, monsieur. Me, I have only forty-five per cent." He turned, and bowing to Madame in the opposite window seat said, "Pardon, Madame, mais je suis obligé de prendre votre place."

"Non, monsieur." She drew a wallet from her handbag, took out a printed card. "Voyez, monsieur, I am sixty per cent mutilated," and turning to address us all, she added, "En l'Indo-Chine, comprenez."

The man shrugged, turned around to me. "Mademoiselle . . ." he began. But by this time I was beginning to catch the routine; I got up and moved one seat further away from the window.

Time for a roll call? There were now seven of us. From the window seat facing forward the Blue Suit (49%), then the sun-kissed Moustache (45%), then me, and finally the peasant-with-wine-bottle. Opposite, again starting from the window, Madame (60%), the little eighty-year-old lady, then an empty seat, and on the aisle the *homme d'affaires*. As we were a long way to our next stop, Lyons, I decided to risk a quick trip to the *wagon restaurant* for lunch. Most of my thoughts during the four-course prepaid lunch with appropriate wines were, to say the least, physical. I wondered about the sixty per cent lady. She couldn't be only forty per cent intact. Or do you get more per cent if wounded farther away, like Indo-China? Probably only I and the old lady were not *mutilé*, for who knew about the peasant and the *homme d'affaires?* No doubt they only needed a challenge to whip out their cards and get rid of us.

When I returned, all was quiet in what I now thought of as The Ward. Some of us dozed, some of us lucky mutilated ones near the windows enjoyed the view of the Rhône Valley. One of us, me, fell into a sort of travel stupor, watching the maimed pop to and from the dining car.

Later, just as the train was beginning to roll out of Lyons we heard quick heavy steps in the corridor, and in came a red-faced giant, who by his vigour seemed to enliven the whole compartment. He was carrying three bags which he tossed lightly up on the rack. Relief ran over us. Here at last was a real physical specimen, a man in his fifties with a boy's energy, a tribute to the great farms and vineyards. Also a draft dodger, I thought.

He walked up to Blue Suit at the forward window, and the sentence I now knew so well

(Continued on page 88)



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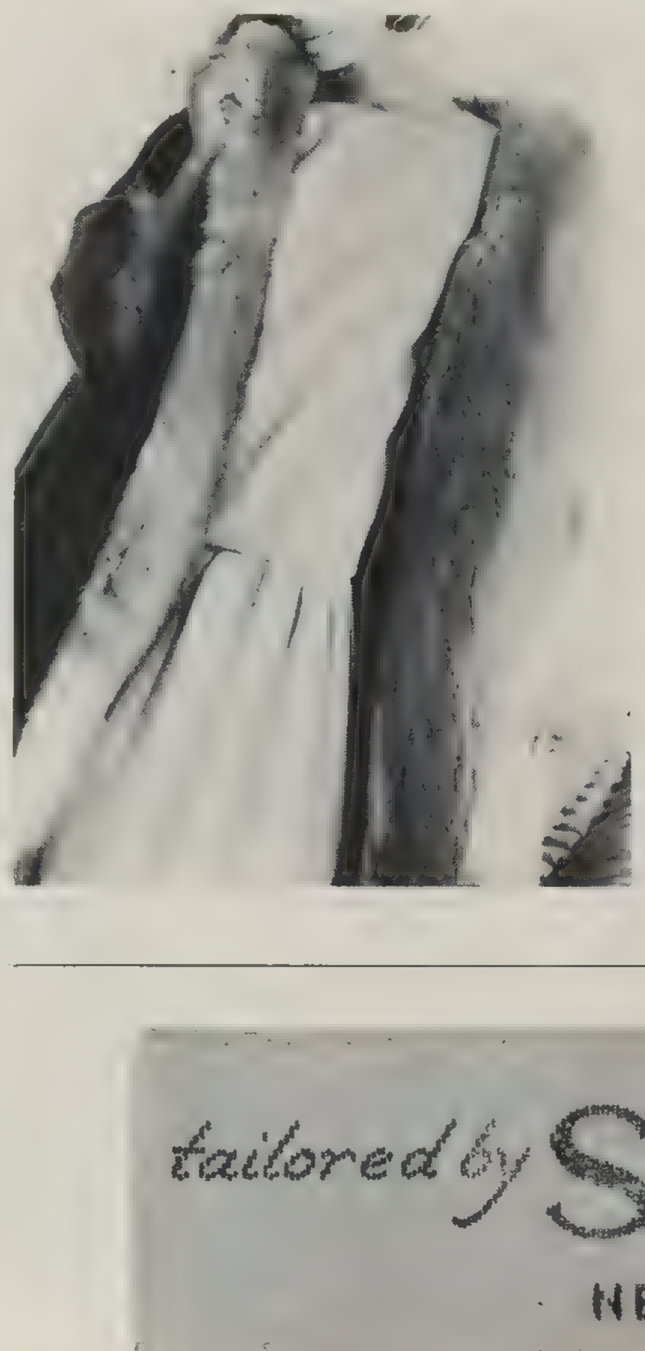


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Fringed skirt about $25. Stole about $17.
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Also in orange or red. Sizes 8 to 16.

American

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NEW YORK

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Fashion Naturals



Skirts that don't taper

wonderful than rare; tips on her way of adding up the clothes American women love —the knitted dresses, nothing suits, and separates they're famous for . . . A Naturals collector spends time and thought on her clothes, her looks; but just as a good permanent wave looks like no permanent, the effect is unstudied, seems to happen with some sound fashion master-minding.



Skirts that walk

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Both of lambs wool-and-angora. Sizes 34 to 40.

Beige lambs wool-and-angora flannel skirt about $15.

Sizes 8 to 18. Also: blue, rose, orange.

More Fashion Naturals

ously oversized), worn out, or tucked in and bloused; it may have a V-neck, filled in with nothing. In fact, collars are apt to be missing all over this year, except for the huge cowls or hoods that spill over jackets, the scarf-rolls that wind flattery around otherwise stark tops. On these pages, three of these new looks: Far right, the wide, naïve, and quite untouched V that's a wedge-indentation in a fisherman-knit sweater. Below, a creamy cowl of wool; the head rising above it, wrapped in that scarf that keeps threatening to disappear and then crops up at the polo at Windsor, the beagling in Millbrook. Opposite, below the V-look, the scarf-roll, managed this way—loop the scarf loosely around the neck; tie it in a knot at one shoulder; tuck in loosely all around, and secure the ends inside dress or overblouse. . . . The look of a Natural, as we've said before, is calculated but easy, whether it happens this sweater-and-skirt way or happens in a two-



The collar: a wide cowl



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piece dress, a tri-colour combination of put-over, cardigan, and a skirt that may or may not belong (in the shops) with either of these others. Whether it's tri- or not, colour is one of the special tricks of the Naturals game, as important as a high honour count in bridge. Remember, though, it's not safe to bluff; colour with colour has to be rehearsed until it's so right it looks as though you'd just, in the words of one ele-



The naïve V neck



The scarf-roll

gant Natural, "clacked things on." All good this year, but not Naturals unless they're right for you: curry and pale pink with burnt brown; pumice-grey, natural blond, with tobacco; or, bringing patterns into the picture —a wine-coloured print worn with beige, grey and white checks, cocoa-brown. . . .

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COLLECTOR'S PIECES

. . . with fresh country air



At HUTZLER'S Baltimore

A gentle overblouse, an easy skirt, knitted in red wool.
A never-out-of-season part of your clothes life. Also in pale grey, camel, black. Sizes 8 to 18.
About $40.

COLLECTOR'S PIECES

. . . knitted in cashmere



At STIX, BAER & FULLER
St. Louis

Three pale apricot fashions to work as a dress or as separates. Classic cardigan with button-on scarf sizes 34 to 40, about $35. Straight-cut skirt sizes 8 to 16, about $30. Other colors: emerald grotto, blue angel.

More Fashion Naturals



Boot like an acrobat's slipper

Pounding briskly along the fashion path with unconcerned colour is the new mixed-up textures plan—smooth-skinned fabrics worn with the roughed-up wools. Mohair and all the shags run their gutsy, gauzy looks on a twenty-four-hour schedule now, city, country, the works. . . . But now hear this: the woman who likes the Naturals-look for its simplicity, its roll-with-the-fashion-punch aptitude for scene-switching, has some stern views on what is specifically deep country. (She's apt to be quite boarding school about this.) About stockings, for instance; although there was a moment—brief, but there—when the row of legs stretched in front of the drier line at any

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Stretch pants

city hairdresser's was apt to be black-cotton-stockinged, that's over. Gone, too, is the moment when everyday nylon extremities are right for the country. Here in force: the country stocking, and suitable companions.

Left, the country shoe: to wear with stockings or pants, flat little acrobatic slipper that buttons at the side, looks soft, feels marvellous.

Upper right: the stretch pants that started out on the ski slope, now go nearly everywhere outside the city limits. They have a wonderful taut look, no matter how athletic the wearer. A flat, low, laced boot goes with them for complete covered-upness.



Lower right: the country stocking itself—cross-patterned wool in two colours, in this case grey and beige. Best with lined skirts. Like other Naturals, these clothes are life-tested—that is, they're picked because they're easy to get along with, as well as chic. . . .

The country stocking



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COLLECTOR'S PIECES

. . . nonstop knitting



At FILENE'S
Boston

Three pieces that work twelve fashion months—city to country.

A smooth knitting of heathered wool—beige patterned with green and blue or green with blue and cyclamen. Sizes 8 to 14. About $60.

COLLECTOR'S PIECES

...color + color + color



At CARSON PIRIE SCOTT
Chicago

Fresh way to put separates together —in three different colors. Here: kumquat, white, taupe. Kumquat wool jersey cardigan about $10. Also in taupe, aquatone. Sizes 8 to 18.

White fur blend sweater with cowl neck about $12. Also in kumquat, aquatone, taupe. Sizes 34 to 40.

Taupe pleated wool jersey skirt about $13. Also in aquatone, kumquat. Sizes 8 to 16.

More American Fashion Naturals



The country glove

Still in deep, and probably cold country, the Fashion Natural likes all her clothes to be rugged and handsome. Above: the wrist-length country glove, made of leather (perhaps fleece-lined) with a knitted wool cuff in a contrasting colour. This is the perfect short glove for a greatcoat; keeps the hand warm without tangling with long sweater or coat sleeves. On the opposite page: The helmeted head. Gently reminiscent of mediaeval armour, this helmet is made of heavily ribbed wool, perhaps in a bright brown; clings to the head and neck, doing away with the need for scarfs, even with a coat dashingly open at the throat.

MAJESTIC

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Below, a quite different head-cover idea. It's one of the square printed challis (sometimes silk) scarfs that can make the cowl-collar mentioned earlier. In its capacity as headdress it is secured at the back of the neck. Not for blizzard weather, but to wear right now—and again next summer at the beach. Like the textured country stocking, flat, acrobatic boot, and stretch pants, both these head pieces *stay* out of town and like it. . . . In spite of these strict regulations that divide clothes-that-go-to-town from clothes-that-stay-in-the-country, there are lots of Fashion Naturals that make both scenes—and they all have the mobile good sense expected of a country wardrobe, a feeling that's fairly new and refreshing in city suits and dresses.



The helmeted head



Printed scarfway

Cabana T.M.

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COLLECTOR'S PIECES

. . . the indispensable dress



At BULLOCK'S
Los Angeles

Understatement of the year—a dress that's
pure shape, uncomplicated, unclinging. A foil
for jewels, for coats. Charcoal wool flannel in sizes 8 to 16. About $30.

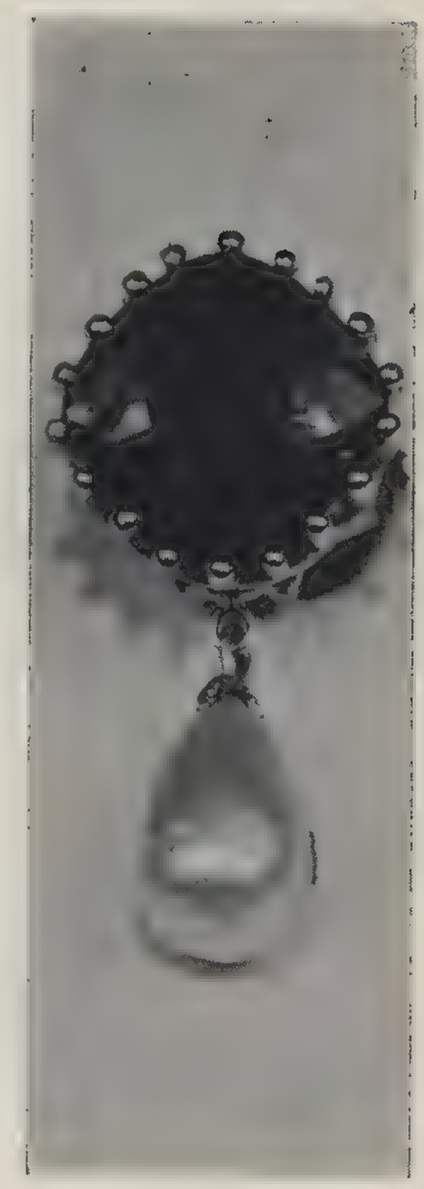
COLLECTOR'S PIECES

....a coat with purpose



At DAYTON'S
Minneapolis

Dashing in the country—this short coat in a
deep-pile fabric. Closed with leather and brass.
Egg shell, brown, green, or black. Sizes 10 to 20. About $30.
Stretch trousers in brown, blue, black, green.
Sizes 8 to 16. About $20.



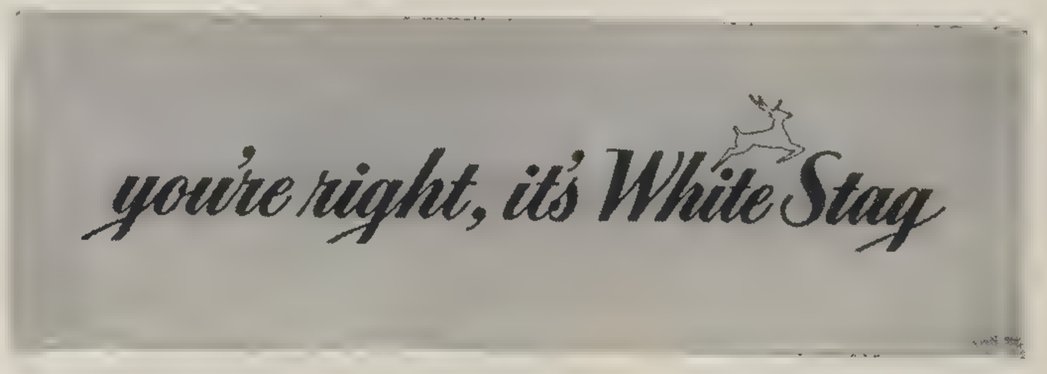
Day-drop earring

American Fashion Naturals

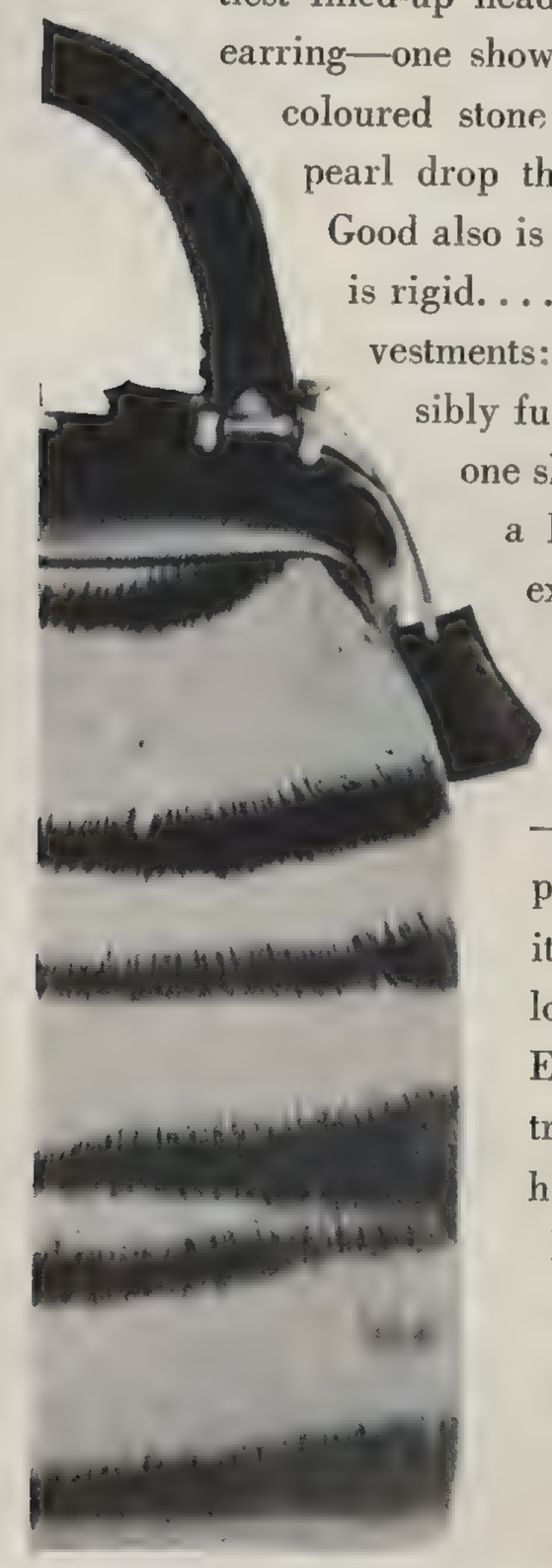


The handbag that's a signature

This-year techniques for adding up a look—or how to have put-togetherness. Whatever the look is, whatever your "type," or fashion convictions, the first essential is a very good coiffure. Most fashion naturals once wore their hair in aggressively casual, long, American bobs. Now that's out. Hair is sleek and uncurly, likely to be all one length with enough shape-control to give faces what they weren't born with—not exaggerated height or too much *gonflé,* but something that might be called "line."... Adjacent to some of the pret-



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tiest lined-up heads this year: the day-drop earring—one shown on the opposite page: a coloured stone set in gold with a fake pearl drop that has some swing to it. Good also is the kind in which the drop is rigid. . . . Props that are fashion investments: the signature handbag, possibly fur, like the leather-trimmed one shown here at centre. While a Fashion Natural is rarely extravagant with her clothes money, she is likely to pay a substantial sum for a distinguished handbag —and expect to have it for a very long time. Except for travel bags, handbags have lost suitcase proportions, are now of a sensible, carry-able size....Gloves are collectables for a Fashion Natural. She extends her handbag theory to include her glove wardrobe, buys good gloves and keeps them a long time. At right is the 10-button glove for town, which she wears a lot now because sleeves are often cropped,



The longer glove

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COLLECTOR'S PIECES

...knitting is easy



At THE HIGBEE CO.
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At F. & R. LAZARUS
Columbus

At SHILLITO'S
Cincinnati

Giant sweater pulled over lean pants . . .
and the living is as easy as the look.
Thick angora sweater in cerise, turquoise, gold. Sizes 34 to 40. About $25.
Lined wool flannel pants in black, cerise, gold.
Sizes 5 to 17 and 6 to 18. About $13.

COLLECTOR'S PIECES

. . . in three colors



At B. FORMAN
Rochester

At BLOOMINGDALE'S
New York

At ABRAHAM & STRAUS
Brooklyn

Sand, clay, grey, in three shift-able pieces. Sand cardigan, a wool-fur blend jersey bound in grey-clay braid, about $18.

Clay sleeveless overblouse in the same jersey, about $11.

Grey pleated skirt in worsted wool, about $25. Or mix your own: each piece available in clay, black. Cardigan and top also in sand. Sizes 8 to 18.

More Fashion Naturals



Bare neck—and pin

and the sleeve-meeting glove makes a finished look. Leather gloves go more places than they used to—sometimes lined, for warmth, with wool jersey or, for pleasure, with silk jersey. Colours are often gingery-natural and wine brown; occasionally, a green-almond beige.... Three Natural accessory ideas documented above: the no-neckline; neck left clear by shortish hair; the single big jewel—one of the fabulous fakes that give one exciting touch to a simple costume; the belt that ties, below waist-level. The shape of this shift-y dress and the blouse on the opposite page are typical of the line these clothes take—relaxed, dashing, undated. Wide skirts are smooth over the hips. There is no bulk or bunchiness in even the most casual look. Though Fashion Naturals are addicted to blousing (the right

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amount—too much looks as if everything's too big) in dresses, sweaters, blouses. It's the essence of the easy look they love. . . . Below: the kind of sleek head, direct eye, we talked about a few pages ago. Like the other photographs, this is a detail from the pages of Vogue, where Fashion Naturals began—



idea-dressing for the woman who knows where she's going; and how she wants to look when she gets there — and on the way. She's in touch with fashion, knows what's new but won't wear it if it isn't right for her. She plans her look carefully, then lets it take care of itself—which it does, beautifully.

Blousing—carefully off hand



Steady gaze; uncurly hair

Robert Sloan

ORIGINAL

"WOOL JERSEY BY LEBANON"

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COLLECTOR'S PIECES

. . . collector's colors



At L. S. AYRES
Indianapolis

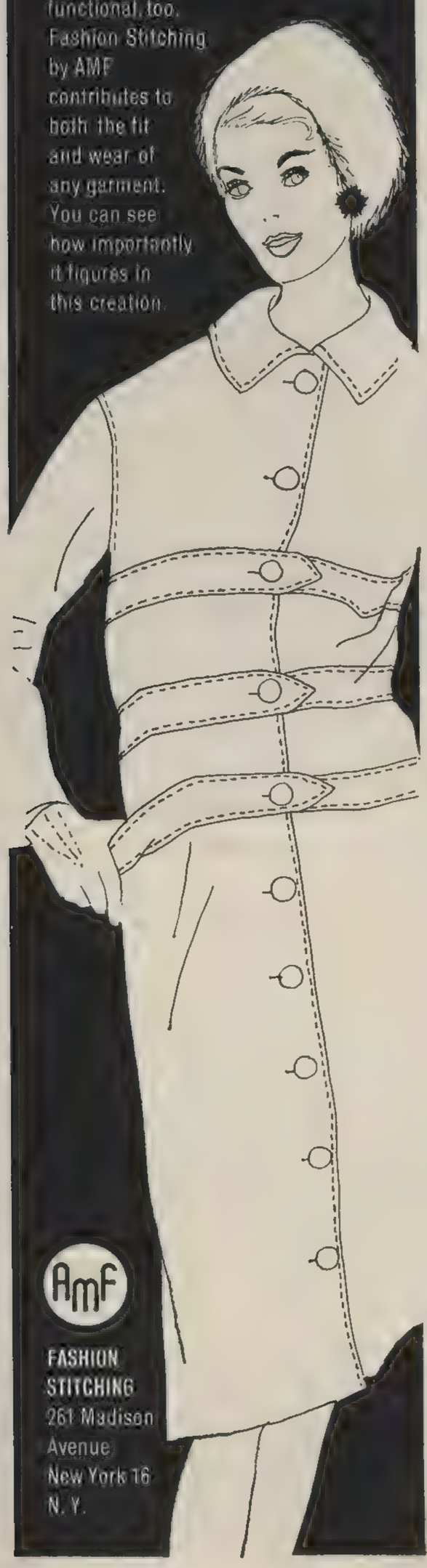
Two pieces of fashion—blousing wool jersey top in a vicuna color; charcoal wool flannel skirt, side-pleated, sashed.

Top also in red or charcoal about $15.

Skirt about $23. Both sizes 6 to 16.

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WHO SITS?

(Continued from page 64)

began again. "Pardon, monsieur. . . ."

"I am mutilated also," interrupted Blue Suit (49%).

The new man turned to Madame (60%), opposite. "Moi, aussi, monsieur."

"Eh bien," he turned back to Blue Suit, "I must ask that you show your *carte de mutilization*, monsieur." Up to now we had only Blue Suit's spoken word of his physical disintegration. Would he have proof? He reached into his breast pocket and took out his little card.

The new man glowed. "Alors, I win. Here is my card," and in a voice booming with pride, "Quatre-vingt-deux pour cent."

Congratulations, I felt like saying. To be eighty-two per cent mutilated and look like that makes you a triumph of French medicine.

The forty-nine percenter, now not only stopped, but almost doubled, rose, and the shift was on. Facing forward from the window, the new man (82%), then (49%) Blue Suit, then (45%) with moustache, and lastly the peasant. From the window facing backward, Madame (60%), the little old lady, me, and on the corridor the *homme d'affaires*.

We all settled back again, though not in the same happy camaraderie pre-Lyons. There were dark glances at Mr. Big in the window seat. What can you do about eighty-two per cent? No doubt merely lightly gassed in World War I, and completely cured today. Still has his old card. Uses it to unseat others whose more recent wounds are more twingy on moving vehicles.

As the long afternoon wore on, a fear rose in me. If someone mutilated came in and could produce his card, would I be the first to go? Four of us had our cards available. After my initial ego-shattering experience with forty-nine per cent, the youngest man there, I had no expectation of chivalrous offers from the peasant-type or the *homme d'affaires*. And I still didn't know if they were card-carrying members of what now seemed to be a nation-wide organization. That left the little old lady and me, and even if all she could prove was a touch of rheumatism, I was not going to let her be shoved.

There was a chance that someone would get off. Also the hope of a vacant seat elsewhere. But I *had* paid for first class, I *had* gotten on first. Surely that meant something.

The little old lady said, "Alors, I go to dine."

Soon, the "Mistral" stopped. A man got on, produced his card—an impressive seventy-six per cent—but he settled for the absent old lady's seat. Promptly informed that it was *occupé* by *une vieille dame* now at dinner, he quickly checked the displacement possibilities. Everyone looked at me. I hope I rose with the dignity of Marie Antoinette stepping to the guillotine. Trading places with him, I said in my best French, "I shall wait here, in the seat of Madame, until she will have returned from the *wagon restaurant*." No one could challenge that. I might be healthy and cardless, but I was hanging on.

The old lady took a long while at dinner. When she returned I made a proud exit to the diner. "Complètement occupé," said a waiter. "Mademoiselle will come back for a later sitting, yes?"

There was nothing to do but go back and stand in the corridor. At least I could wilt near my suitcases. Determined not to show what per cent mutilated I was beginning to feel, I did not look in the compartment. And then the *homme d'affaires* stood up, bowed, and said, "I should be *enchanté*, mademoiselle, if you will take my place. I am ninety per cent mutilated, *mais jamais, jamais* have I asked a lady to give up her seat for me."

I demurred politely for about three seconds. Later, when I went back to the restaurant, I took a long time about dinner—this paragon of French politesse, ninety per cent mutilated (or mentally ill?) could sit as long as possible. When at last we pulled into the Gare Montparnasse, it was he who carried my bags to the barrier where my French uncle (6′ 4″, 270 lbs.) waited. The *homme d'affaires*, bowing politely to us both, strode off into Paris.

"How was the trip?" asked my uncle.

I told him the whole story, per cent by per cent. He gave me his most superior smile. "That's nothing. Anyone can get those cards," he said. "I have one which is *infiniment* more useful. It lets me stand in lines ahead of pregnant women."

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LEGS? SOME ARE BORN GREAT BUT MOST HAVE TO ACHIEVE GREATNESS

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A LITTLE PARENTAL HELP

By E. J. KAHN, Jr.

Some parents help their children with homework, and some don't. As a rule, I don't. For one thing, I am opposed to habitual pedagogical shoring-up, and for another, my three sons consider me a frail crutch. A few years ago, for instance, when the eldest, Terry, was about to turn in a thesis on North Africa, I volunteered to read it for misspellings—misspellings, that was, of words that we both knew he had mastered, but that out of weariness or carelessness, he might, to employ the current idiom, have bombed.

Terry handed me a neat manuscript with an attractive, hand-lettered, polychromatic cover, and after looking through his output and calling his attention to one "Nile Rvier," I pronounced the paper flawless. He got a passing mark, in spite of his teacher's perceiving that the cover I had admiringly endorsed said, in inch-high letters, "NOTH AFRICA."

My second son, Joey, entered sixth grade this past fall, and he was urged by his school to start Latin. He agreed—in part, I suspected at the time, because some varsity football players were also taking Latin I, and it pleased him to contemplate being shoulder-to-shoulder, academically, with the shoulder-pad set.

His mother thought he might be too young for the subject, but I said nonsense: hadn't I begun Latin myself in seventh grade? (I had.) My wife couldn't help remarking that for all the four years of Latin, not to mention the seven years of Greek, that I'd bragged about endlessly in our courting days, precious little of the classics seemed to have clung to me. I pointed out, however, with no demurrer from her, that Joey was probably more than my match as a scholar.

Shortly before mid-years, Joey told me that he had to write a term paper on Pliny. Splendid, I said; a capital notion. That was all very well and good, he went on, but he had his choice of Plinys, and which of the celebrated two of them, in my experienced judgment, would be preferable: Pliny the Elder, the natural-history man, or his nephew Pliny the Younger, the letter-writer?

I was loath to confess to him that my recollections of the entire Pliny family did not go much beyond the fact that in a reference book they would, or should, fall somewhere between Plato and Plutarch. "Don't expect me to do your work for you," I told him. "Look them up in the *Britannica*."

"I can't," he said. "My teacher said we can use any books *except* encyclopaedias."

"Well, hunt around and see what you can find," I said.

We have a fairly extensive library at home, some of it handed down to me by my family, but I have never got around to organizing it properly. For several days, accordingly, between television programs, Joey, dragging a step-ladder behind him, canvassed our bookshelves, while I held virtuously aloof. In due course, he invited me to his room and showed me five books he'd plucked from their perches.

One of them—*Half Hours with the Best Authors*—struck him as an especially appealing acquisition because of an inscription on its flyleaf, which revealed that in 1874 it had been presented to his great-grandfather and namesake—a man, I knew, of considerable erudition and comparable tact—for "Marked Excellence in Phonography."

"What's 'phonography?'" Joey asked me. After a pause, he graciously continued. "I looked it up in the dictionary. It means 'shorthand.'"

"You're your great-grandfather's great-grandson, all right," I said, thankfully.

The venerable phonographer's reward, Joey reported, contained, among other thirty-minute-or-less selections, a letter to Tacitus from Pliny the Younger *in re* Pliny the Elder's death, which took place alongside an erupting Vesuvius and a crumbling Pompeii.

Joey's other book finds were H. G. Wells's two-volume *Outline of History*, which disclosed that the Elder thought Mesopotamian wheat good fodder for sheep and that the Younger was acquainted with alcoholic beverages, which he called "spirits of wine"; *A Treasury of the World's Great Letters*, in which the Younger was represented by a letter to the Emperor Trajan about some upstart Christians; and *Ancilla to Classical Reading*, which attributed to Pliny the Y. the intelligence that Pliny the E. was so industrious he dictated even from his bath, except while submerged.

"That's cool," said Joey.

"Now which Pliny have you picked?" I asked.

"I can't decide," said Joey, soberly. "Wouldn't you think in *two* volumes Wells could have been a little more helpful? Frankly, I kind of lean toward the old man, but"—here he consulted a slip of paper he had tucked in the *Ancilla*—"the dictionary defines 'Plinyism' as 'a dubious or fantastic assertion concerning natural history.' Elder might mix me all up. Anyway, there seems to be so little about either Pliny around this joint I may just end up by

(Continued on page 126)

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A LITTLE PARENTAL HELP

(Continued from page 112)

doing them jointly. Gee, I wish I were old enough to go to the Public Library."

I was touched by his dilemma, and, while as determined as ever to leave him to his own devices, I resolved to drop in at The New York Public Library when I was next in the city and see what its catalogue had to offer on the Plinii, and maybe jot down a title or two of books I could borrow or buy for the poor boy.

When, two weeks later, I ultimately made my way to the Main Reading Room of the library, the PLEU-PLOB drawer of the catalogue was not in its niche. I prowled around, and found the drawer out on a table, hovered over by an elderly lady who looked like a retired school librarian. After a while, she walked away, and I moved in on the drawer. I had no more than ascertained that there were a couple of hundred Pliny entries, give or take XVIII, when she returned, and wrested the drawer away from me.

"I forgot to take a note," she said.

She riffled through the drawer, peered at a card, and straightened up again. "There isn't any note to take," she told me. "I wanted the translator's name, but it isn't translated."

She left, for good, and I soon became aware that a translator was practically a *sine qua non* just to begin working the PLEU-PLOB lode.

The two Plinys were listed there, appropriately, in order of seniority, and the very first entry for the Elder was a dismaying *Beiträge zur Rekonstruktion von Plinius Libri dubii sermonis*, an 1897 publication by Dr. Felix Bölte. Latin-with-umlauts did not seem to me a suitable dish for an eleven-year-old, nor did a subsequent 1950 offering of the Gemological Institute of America—*A Roman Book on Precious Stones, including an English modernization of the 37th booke of the Historie of the World* by C. Plinius Secundus.

Too special, and what was more I had thought up to then that Plinius *primus* was the historian.

There were Pliny-the-Elder books listed in German, French, Italian, Swedish, and, of course, Latin again—one of these last a volume printed in 1507 that, according to its file card, contained words ending in "ij."

When I was at college, Big Pliny didn't die at Pompeij. Many of the English-language books about the senior Pliny were not much more up-to-date, so I paid them scant heed, figuring that even if I took up book-collecting my prospects of readily obtaining any of the sixteenth- or seventeenth-century works the library had were far from bright.

There was, to be sure, a modern, eight-volume English translation of the *Historia Naturalis*, put out between 1938 and 1956 by the Loeb Classical Library of Harvard University. Anything that had taken Harvard eighteen years to produce seemed to me a mite heavy for a sixth-grader. Besides, the card for this series said "Latin and English text on opposite pages." In my Harvard days, we called those things trots, and our professors frowned on them.

The Pliny-the-Younger situation was equally bleak. One of the first titles catalogued was a biography of him written in 1724, and on its heels came a 1790 edition of his letters. The day was getting on, and I had some homework of my own to attend to, so I somewhat arbitrarily made out slips for four Plinian volumes that looked promising.

When I presented my four slips to a library functionary, he told me that for *The Villas of Pliny* I'd have to hie myself to Room 313, site of the architecture-and-prints collection. I revised my estimate of that narrative and forthwith dismissed it from consideration.

In the Main Reading Room, after a wait during which I could have taken a bath and dictated my income tax return, in *sequitur*, my number flashed on the board, and I was handed *The Mind of the Ancient World*, by H. N. Wethered and a volume of bound *Quarterly Reviews*.

They were full of articles that any open-minded student would welcome—"The Agrarian Movement in Canada," "Archduke Franz Ferdinand," "The Bagdad Railway," and so on—but I could find not even a footnote about the epistolary Pliny and his environment. Later, I discovered that what I'd got was Volume 235 of the *Review*; what I should have had was 236. No matter; I had no time for further truck with that elusive journal.

The Wethered book had as its frontispiece a reproduction of Poussin's "Parnassus," featuring a lush, fat, naked woman ringed by sylvan oglers. Was I glad I'd cased *that* before my kid got to it! From the initial passages in the text I gleaned that the Elder Pliny's History had a million and a half words in it (no wonder it took Harvard so long), that the historian thought the blood of a goat would shatter diamonds (fine nonsense to be foisting on a gullible youngster), and that (according to P. the Younger) P. the Elder had lackeys reading books to him all day and all night—after dark, by candlelight.

I can read all by myself (so can Joey), and I have electricity, but it sometimes seems to me that whenever I get settled down cosily with a book I have to stop and let the dog out, because one of my sons has neglected to. Maybe it's different with goats.

Wethered also stated that the Younger had said that the Elder (I'm sorry, but, despite the terms of Joey's original assignment, the Plinys are awfully hard to keep separate) once reproved him for taking a walk. That was a waste of valuable time. Uncle Pliny had told his nephew; the lad might better have been studying. This struck me as highly dubious advice for Joey to be assimilating, even at second-hand. I am. seven years of Greek notwithstanding, a *mens-sana-in-corpore-sano* father.

At that point in my research, my number flashed on the board again, and I found myself in

(Continued on page 138)

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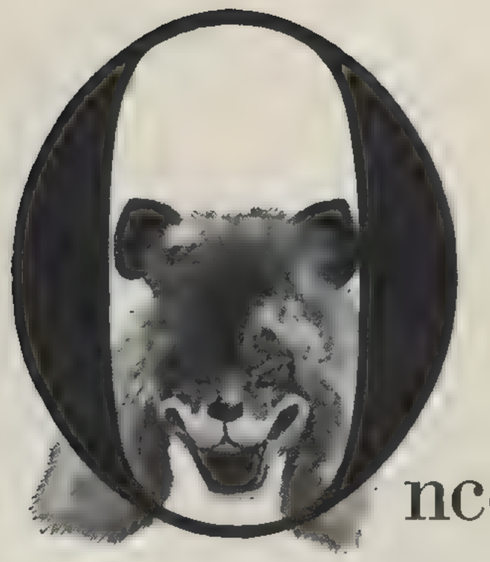
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Carlye fashion in motion...the flare in worsted jersey

LOYD



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AK-1

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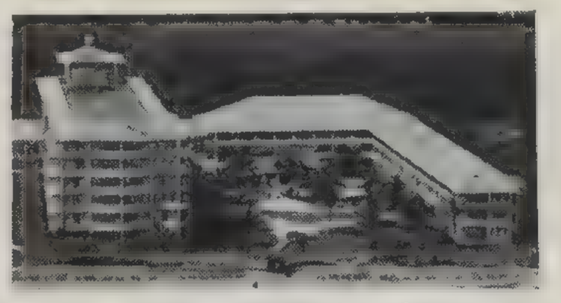
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The Pilot Blouse



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A LITTLE PARENTAL HELP

(Continued from page 126)

temporary possession of *Letters of Pliny the Consul,* in two volumes, edited by William Melmoth, Esq., and presented to the library in 1919, a mere hundred and ten years after publication, by the Gansevoort-Lansing Collection.

Here were dozens of meaty letters to Trajan, who apparently was as often bombarded by missives from Pliny *neveu* as I am by fund-raising letters from Joey's school. Pliny was forever begging favours of his leader, and one letter my ebbing eyes lit on asked the Emperor to grant the privilege of *jus trium liberorum* to one Suetonius Tranquillus, "a person of great probity and learning," which is what I hope Joey will become.

The privilege would entitle the tranquil Suetonius to receive bequests from his friends, and he had become eligible to enjoy this delightful right, Pliny advised Trajan, by having three children. What a noble, sensible law! If only some filial contemporary scion would do something about having it emulated in his own environment.

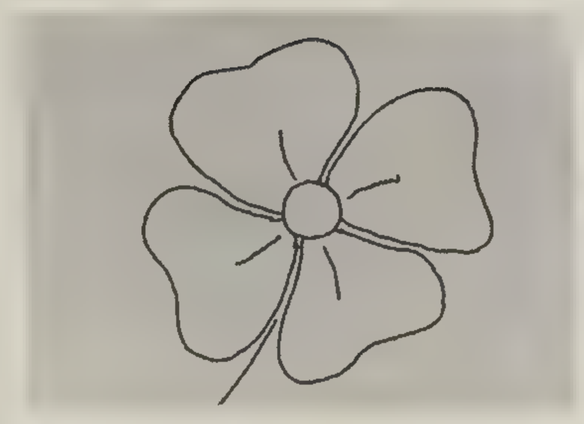
But how could Joey ever get to see that letter, and the hundreds of other communications at my beck, unless perhaps I could somehow get to the Gansevoort-Lansing crowd? Bleary-eyed, baffled, and dejected, I turned in my books, left the Library, and slunk home.

I was down in my study, furtively copying some passages of both Pliny's from the *Encyclopaedia Britannica,* which I had it in mind to fob off on Joey as original research, when he wandered in and announced matter-of-factly that he'd turned in his report on those guys the day before.

"How in the world did you find your material?" I gasped.

"Oh, didn't I tell you?" said Joey sweetly. "Our school librarian wrote to the Education people up in Albany and got me a couple of books."

Pleu! Plob!



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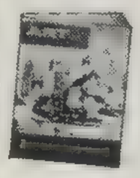
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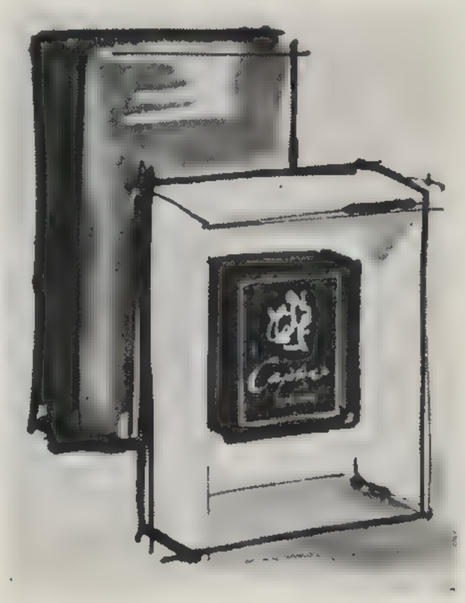
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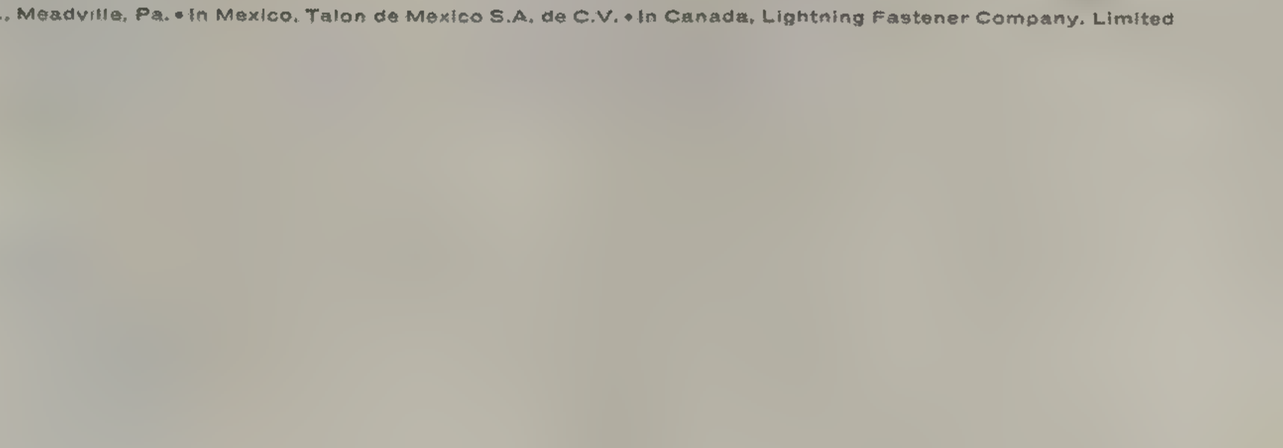
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NEW YORK

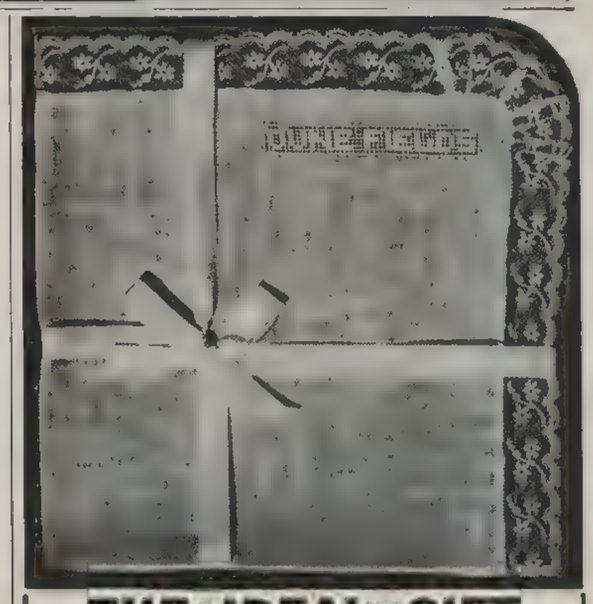


GLOVES

fashion & etiquette

Everything you want to know about contemporary glove life . . . choice of lengths, materials, colours, kinds—and when and where to wear them.

Send 25¢ with your name and address
to: Glove Etiquette
Box 1224
Milwaukee 1, Wisconsin



THE IDEAL GIFT

For the lady of elegance! Outstanding for **Christmas, birthdays.** Her own name hand cut into sheer Irish linen—white or any color. Edged with French thread lace, Daisy Design. 1" wide. Size 15" x 15" including lace.

$3.50 each; box of three, $10.

Personalized gentleman's handkerchief, of fine hand-rolled Irish linen, 20" x 20".

$3.50 each; box of three, $10.

Gift packaged. Add 25¢ for postage and handling, 50¢ for air mail special delivery of each shipment.

Mail order and remittance to:

Villari Handkerchief Co.

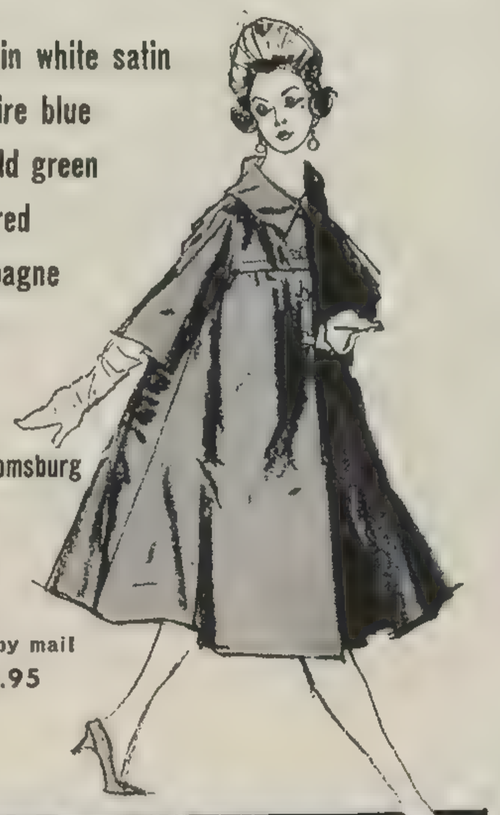
29 W. 38 St., Dept. VO9, N.Y. 18, N.Y.



Natural gray Broadtail, fur origin Russia

PEAU DE SOIE THEATER COAT

Lined in white satin
Sapphire blue
Emerald green
Ruby red
Champagne
Black



A Bloomsburg fabric
Sizes 6-18
Order by mail
$39.95

Gene Burton
396 South Lake Ave.
Pasadena, California



SHOP

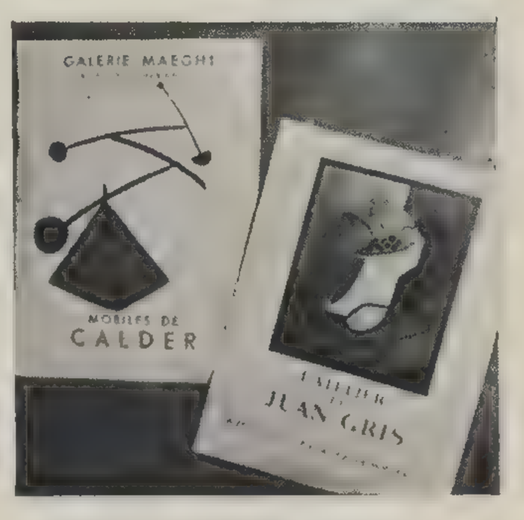


Knitted silk dress from Italy with a tall turtle neck, elasticized waist. Here in royal blue; also Kelly green, black, and beige. Sizes 8 to 16; $69.95. Esther Pomerantz, 213 South 17th Street, Philadelphia 3, Pa.

Silver dangle on a key ring: a sterling silver fish—as simple and graceful as two curved, intersecting lines. $4 tax inc., ppd. Things by Hand, 130 East 28th Street, New York 16, N. Y.



Modern art posters—they're reproductions of original posters used by Paris art galleries. Complete brochure sent on request. Posters, $2 each ppd. Gift House, Dept. V, 140 West 42nd Street, New York 26, N. Y.

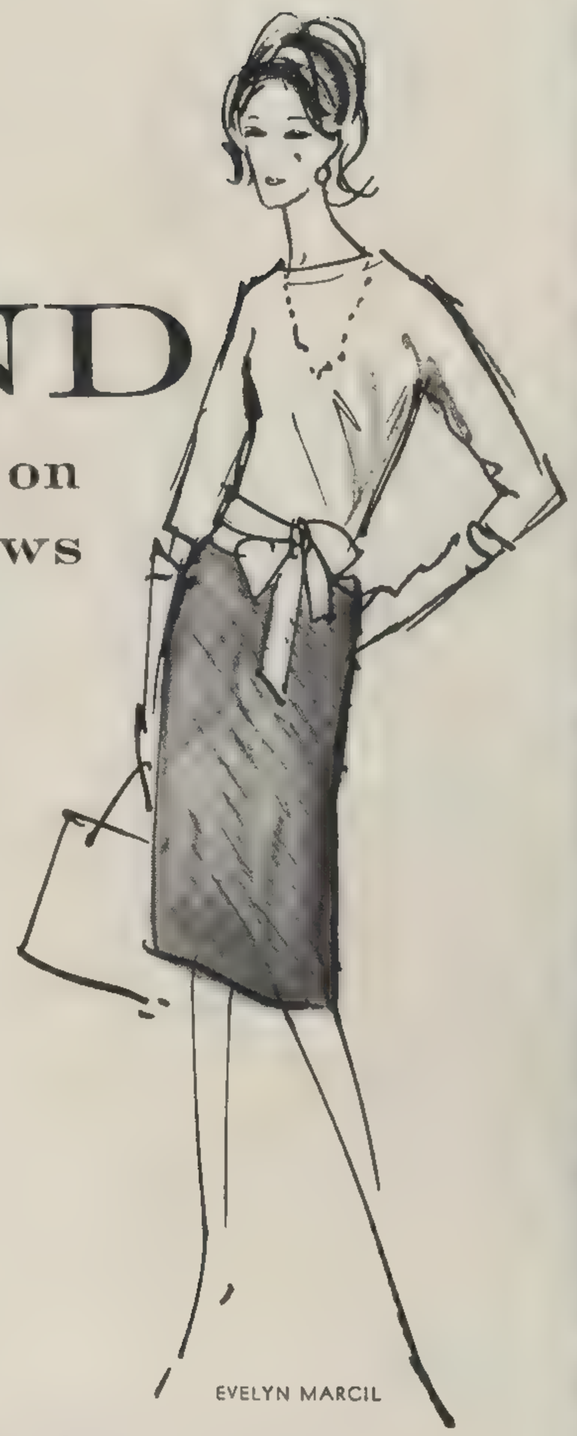




Wooden mill that grinds out a pungent blend of pepper and garlic, for salads, casseroles. With it, a three-ounce glass apothecary jar, loaded with garlicky peppercorns. By Olde Thompson; $5.95. Altman's, 361 Fifth Avenue, New York 16, N. Y.

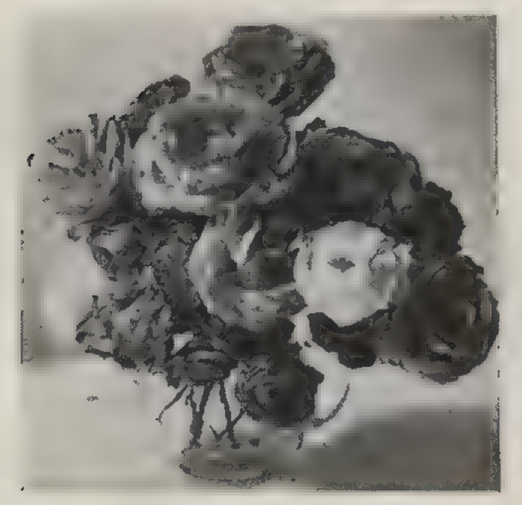
HOUND

. . . cutting in on
September shop news

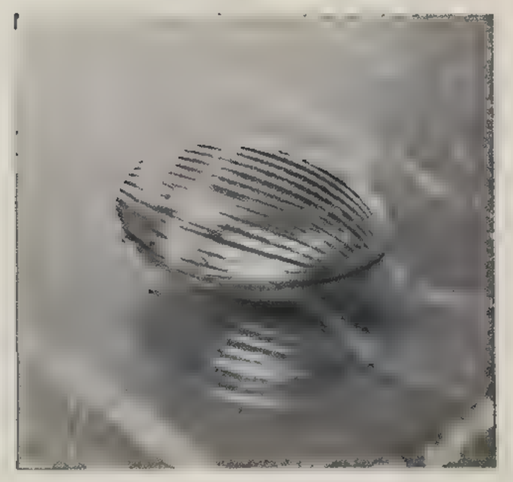


EVELYN MARCIL

Narrow knitted dress—riding the new rave for knitted clothes. It has a two-piece look but it's indivisible: a honey-beige top, a slim charcoal skirt. Wool, 10 to 14; by Korrigan Lesur, $49.95. Maison Potpourri, 260 S. 16th St., Philadelphia 2, Pa.



From Mexico, paper roses (frankly-fake flowers can be as effective as candid animal-fakery in coats) : cabbage-size in bright pink, $12 dozen. The smaller roses (white, bright pink, salmon, other colours), $5 dozen. Chequer, 816 Third Ave., New York 22, N. Y.



Fluted oval pillbox of vermeil (sterling silver with a fused-on coating of 24-carat gold). Small and as finely ribbed as a sea shell, it fits easily into the palm of the hand. $12 inc. tax. Tiffany, 57th Street and Fifth Ave., New York 22, N. Y.



Hand-knitted cardigan in bright Kelly green—thick and jackety. To wear in the country with dark blue pants or a skirt. Also other colours; $20 ppd. Send measurements. Mrs. E. W. Johnson, Libby's Knit Shop, 406 Academy, Madison, North Carolina.

PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED



No—but the basis of her hair style is a new CARYL RICHARDS salon permanent. So marvelously soft, so manageable, so lustrous!

For a sparkling finishing touch, our stylists recommend JUST WONDERFUL Spray Hair Net. It holds better, styles better, looks better!

And, everyone knows, if it's Caryl Richards—it is better for your hair.

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CORDUROY SHIRTTAIL. Shirtdress tailored with shirttail hemline and belt. Golden buttons parade front and accent cuffs. Bone, magenta or rust. Sizes 8 to 16. $18.30, postpaid. FREE: New Clothes & Capezios Catalog. Write: **French Boot Shop,** Dept. V9, 541 Main St., New Rochelle, New York.

NEW IDEAS . . .
for out-moded Furs



Dyed by special Yasser process & completely restyled.

Bring or send us MINK garments for estimate. Sable and Mink scarfs made into Boas. Catalog.

A. Yasser & Sons, 155 W. 29 St., N.Y.



SHOP



wool shirtdress

Our classic shirtdress is wonderful in wool . . . a soft sheer wool with a graceful drape. The collarless neckline gives it a young freshness and simplicity, and the colors are vividly true, brilliantly clear. Orange, Red, Royal, Green, Black, Magenta. 6 to 16. $29.95

Please state 2nd color choice

ORDER BY MAIL
Add 50c for postage
Catalog on request

Ladybug

Dept. V • 264 S. Nineteenth St. • Philadelphia 3, Pa.



Tawny, honey-coloured put-over of sleek Brazilian otter, to wear in the country with knitted slacks—perhaps over a long-sleeved turtle-neck sweater. With Velcro back closing. $450 plus tax ppd. William Weisberg Sons, 1710 Walnut St., Phila. 3, Pa.

SHOP HOUND

your best way
to market by mail
—the quick reference for
new ideas in gifts and giving.



Quinio Electric Curler Comb

A must in every woman's wardrobe for a well-groomed and natural look between visits to the hairdresser. Excellent for curling children's hair. This comb has teeth that provide the grasp to curl your hair. Wonderful for curling those loose ends before going out for the evening. Encourages your natural curl. Ideal for travel. **Roller attachments especially good for bouffant hairdos. Now available in 3 sizes: medium, large, or jumbo rollers, $1.25 each. Complete set of 3 attachments $3.25.** All easily slip on and off comb. Complete instructions.

We pay postage. $8.95 Quinio Curler comb
Attachments as priced above

Write
Quinio Curler Comb 910 Federal St. Pittsburgh 12, Pa.



From Portugal, a graceful glass hurricane shade, with candle holder. The design on the shade is hand-etched—an eagle. $12.95 ppd. Here's How Co., 95 Fifth Avenue, New York 3, N. Y.

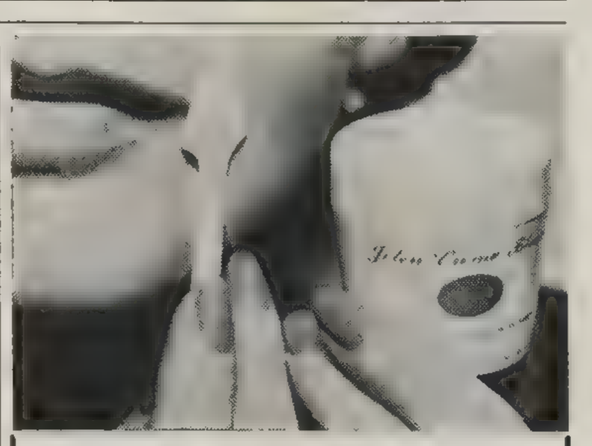
for those who PERSPIRE HEAVILY



A new anti-perspirant that really works! Solves underarm problems for many who had despaired of effective help. Keeps underarms absolutely dry for thousands of grateful users. Positive action coupled with complete gentleness to normal skin and clothing is made possible by new type of formula devised by a young genius in pharmacy and produced by a trustworthy 40-year-old laboratory. 90-day supply. Guaranteed.

SEND NO MONEY — 7 DAY TRIAL TEST
Send name and address. Pay only $3.00 on arrival plus C.O.D. and tax. Results guaranteed. Or save money. Send $3.30 (tax incl.) we pay postage. Same Guarantee.

THE MITCHUM CO., DEPT. 7-PJ, PARIS, TENN.



Problems Fade . . . Jolen Creme Bleach turns superfluous hair from dark to pale blond color that blends with natural skin tones. Medically approved, Jolen is effective on face, arms and legs! Money back guarantee. **$2.00** Postpaid, tax included.

JOLEN, INC.
Box 204 V91, Arlington, Mass.

NAME_____
ADDRESS_____
CITY_____ STATE_____



Dome ring—ribbons of 14-carat gold, wrapped and wound into a turban; 14 diamonds (they add up to roughly 1 carat) are set in its folds. $730 tax included. F. J. Cooper, 1416 Chestnut Street, Philadelphia 2, Pa.



From France, a crystal atomizer fitted for travel with its own pigskin case. Somewhat larger than purse-size, it's good for transporting after-shave lotion, and—of course—cologne. By Step Atomizer, $14.45 ppd. Henri Bendel, 10 West 57th St., New York 19.

HOUND

... smokes out new ideas

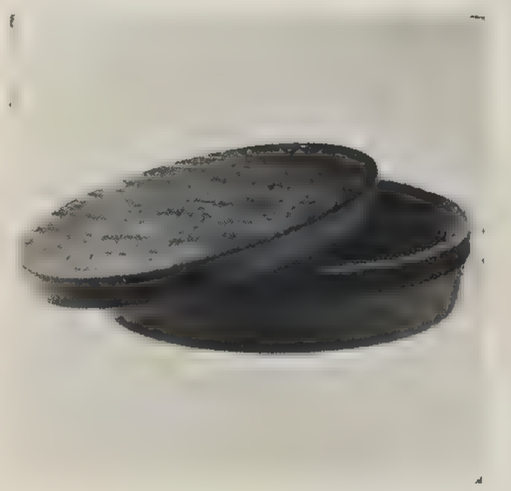


The *trotteur*, a brief, swingy coat the length of a walking-suit jacket. Here, black-dyed mink paws, worked horizontally; belted, with flared back, a collar that fits like one of the new fur necklaces: $672, inc. tax. Hartenstein, 847 Madison Ave., New York 21.



EVELYN MARCIL

Little girl's jumper, of denim in a pretty, cloudy blue-grey; it's worn with its own cotton blouse, a grey and white print with brief puffed sleeves. Sizes for 1 to 7 years; $8.45 ppd. Calliope, 231 South 20th St., Philadelphia 3, Pa.



Small oval case of gilt with a texture like brushed gold; to hold jewellery (cuff links or earrings) on a dressing table or bureau. Lined in parakeet-green velvet; 4″ long. $6.50 ppd. Bailey, Banks & Biddle, 16th and Chestnut Streets, Philadelphia 3, Pa.



A horse in sleek, impressionistic profile; for de-capping bottles, but it doubles as a paperweight. Silver plating on steel. $15.45 inc. tax, ppd. Aliata, 665 Madison Ave., New York 21, N. Y.

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Designed by Bob Greene
New York

custom fur service

FOR DISCRIMINATING WOMEN

DIRECT N.Y. FACTORY
- Remodeling
- Re-Dyeing
- Repairing

Unique
FUR RENTAL PLAN
Furs rented for weddings, vacations, etc. thru-out U.S.A. Ask about our moderate rates.

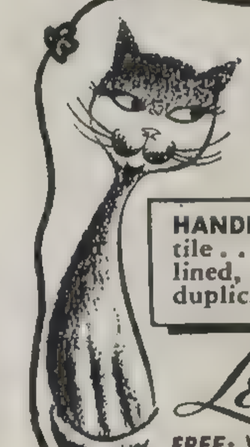


Newest couturier styles in furs made from your old fur coat. Send for Free 3D Viewer with color slides showing "before and after" fur remodeling. See for yourself before you order.



Send 25c for postage and handling. Fur Style Brochure included.

Abco Furs Member Master Furriers Guild of America
312 7th Avenue, Dept. 22, New York 1, N.Y.



Your **LEATHER COAT** *has 9 lives too!*

COATS and JACKETS—Leather or Suede—Pearled or Metallic . . . Cleaned and reconditioned to look like new. Hems shortened.

HANDBAGS—Alligator, Suede, and Reptile . . . Cleaned, redyed, reglazed, relined, repaired. Your favorite handbag duplicated.

SPECIAL OFFER!
Send $1.25 (Incl. Postage) for Bottle of our exclusive LEATHERCRAFTER® the amazing new cleaner and conditioner for home use.
Special Attention To Mail Orders!

Leathercraft PROCESS OF AMERICA INC Dept. V-4, 62 West 56th St., New York 19, N. Y.

FREE: Write for Leather Care instructions and chemically treated cleaning sponges.

CLASSIC HIGHLANDER

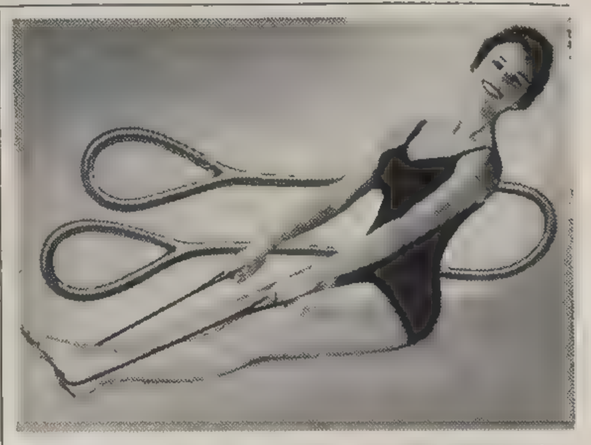


FLING HIGH N'WIDE in new Wash and Wear Cotton Plaid shirtwaist. Easy snap front, relaxed skirt, Arrow design pocket, pert pan collar, roll sleeves, stretch hemp belt. Blue, Green, Rust. Sizes 10-20.....

$13.95

Add 50¢ post. Satisf. Guar.

CLASSICS Box 4035, Dept. VOP Tucson, Arizona



IMPROVE YOUR FIGURE-$1

Stretch your way to a trimmer you with the new sturdy, rubber STRETCH-A-WAY. Complete with special chart to show you the safe method of toning muscles. Improve your figure—tummy, thighs, hip and bust measurements—this *natural* way! Keep fit and trim. Stores away in any drawer. *Guaranteed to do the job or money back!* STRETCH-A-WAY, only $1, postage paid. Order direct by mail from **Sunset House, 674 Sunset Building, Beverly Hills, Calif.**



the fur ring . . .

Add to dress, coat or suit NECKLINE—has concealed hook closing.

Natural Sable tails, fur orig. Russia $32.50

Natural Blue Fox tails, fur orig. Norway $19.50

fed. tax & p.paid, no c.o.d. Cat. on request.

HAROLD J. RUBIN, inc.
943MadisonAve.,at74th,N.Y.





light as a feather | Antartex sheepskin

order now—
delivered to you
direct from Scotland
your custom made
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Sheepskin Jacket.

Jackets from $55. Stock sizes or custom made. Ten different colors of leather. Direct from sheep to you. Saves at least a half. Particulars and free Antartex Sheepskin on request. White, brown and mottled natural fur. Money back guarantee. Delivery against check or M.O. Hand sewn slippers from $4. Also Men's Jackets from $65. And ¾ Men's Coats $90. Excellent dry cleaning $6.
Obtainable only direct from us by Mail Order. On show at the Waldorf-Astoria, New York. Shown: Linn Macdonald with her TAN ¾ coat $75 only.

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Postage, insurance, duty and handling charges included in all prices. Donald Macdonald (Antartex) Ltd., (Dept. AM V.1) Loch Lomond, Dumbarton, Scotland.

Ant-ar-tex Supplied the Antarctic Expedition

BLEUETTE BRA

"Just two cups for lift to desired highline"



HEAVENLY COMFORT AND FREEDOM

For smooth shoulders and back. No straps, no Bones, no Wires.

Ultimate in bosom loveliness, for glamorous Special Occasions. Velvety soft, pliable, sturdy material. Flesh color. 2 pair only $2.98 Postpaid with Primer to restore adhesive edge of bra.

Sizes A, B, or C

Pat. No. 2728079

Send check or M.O. to:

BLEUETTE, Inc. 509 5th Ave. Dept. A-158 N.Y. 17, N.Y.



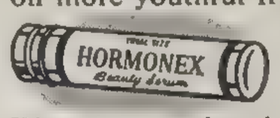
PILLOW-SOFT JUMBO ROLLERS - $1

Sleep-On Rollers let you enjoy your beauty sleep! They're cushiony foam cylinders with large center openings for faster drying. Jumbo size sets your hair in all the popular bouffant styles. Easy to keep in place . . . no plastic or metal parts to press against your head as you sleep. Perfect for home permanents. 12 per Set. *Guaranteed to please or your money back!* Order SLEEP-ON ROLLERS SET, $1, postage paid, from **Sunset House, 674 Sunset Building, Beverly Hills, Calif.**

WOULD YOU SEND JUST 25¢

to try this amazing Hormone Discovery?

Now a wonderful new *fluid* hormone formula can help your skin look years younger, as it quickly, safely helps smooth those superficial wrinkles, crow's-feet, caused by your dry skin! New Hormonex Beauty Serum combines estrogenic (female) hormones with penetrating Sesame Oil and moisturizing lanolin for fastest, most effective beautifying action. Just massage 7 drops daily onto face, throat, hands—Soon, see those wrinkles start to fade! Skin looks softer, clearer, seems to lose its chronic dryness and take on more youthful freshness and vitality.



Send 25 cents for 10-Day trial

We are so convinced that you'll be thrilled with what Hormonex can do for your skin—we'll gladly send you a special 10-day sample, so you can try it before you buy it! To get your introductory sample, mail name, address (enclose 25 cents in stamps or coin to cover packing and handling.)

The Mitchum Co., Dept. 7-JS, Paris, Tenn.



SHOP



From Sweden, a steamer for vegetables and potatoes: it's stacked like a double boiler, cooks without boiling away flavour and vitamins. Cast aluminum, 3-qt. size, $10.75 ppd.; 4-qt., $12.75 ppd. (recipe book included). Seabon, 54 East 54th St., New York 22.

New lease on life for old fur coats: Yasser will restore and glaze a fur, convert it into a lining for a cloth coat, theatre coat, or raincoat. The fur fastens in with snaps (below). $89 for mink; $39 for all other furs; send dress size. Yasser, 155 West 29th St., N.Y. 1.



EVELYN MARCIL



Fringed country skirt; the plaid, bright lozenges of magenta and orange, outlined in black. With it, an orange Dacron-and-cotton shirt. Both by Mister Skirt, sizes 8 to 16; wool skirt, $30; shirt, $7.95. The Classic Shop, Walnut and 18th Streets, Philadelphia 3, Pa.



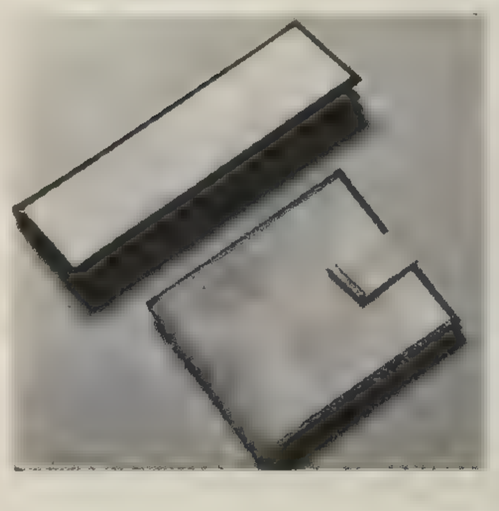
HOUND

. . . stakes out new shopping ideas



Seven needle-pointed frogs, coupled together; they're all detachable, and—chained-up—they're flexible; marvellous for graceful, sinuous flower arrangements. $3.75 ppd. The Pink House, Box 892, Laguna Beach, California.

The case for small glasses: brown and white furry calfskin, for the narrow demi-glasses that look wonderful over a menu, a theatre program; $4.50 ppd. Wallet to match, $8.50 ppd. (Both also in black and white.) Carlyle's, Box 48, Ansonia Station, N. Y. 23.



Orrefors Swedish crystal: a large compote dish with removable liner bowl, and eight smaller compotes for individual servings. Marvellous for iced Madrilène or fruit. Set, $42.50 inc. postage, insurance. R. Alexander Manoff, 243 South 17th Street, Philadelphia 3, Pa.





In tortoise-shell browns with a dash of red, a Paisley-printed shaft of wool challis; wear it sashed or unsashed, town or country. Sizes S, M, L; $45. Shop will send swatch for approval, on request. Roslyn Sailor, 1707 Walnut St., Philadelphia 3, Pa.

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WHY NOT CUT OUT CUTTING?

You are one of these people who like to make your own skirts, but find cutting difficult? If so, Macnaughtons offer you the services of their skilled hand-cutters. Write at once for the new Autumn collection of fashion tweeds and tartans. Select your cloth and skirt style from the brochure, advise us your measurements, and your cloth is cut accurately, pleated, if necessary, and sent to you, ready for your sewing machine.

Cut out price and accessory kit from 7/6d. to 21/-.

Please write for brochure, patterns and samples of cloth to:
Department xx

Macnaughtons of Pitlochry

PITLOCHRY
SCOTLAND

Just one of the many smart skirts you can make using the new Macnaughtons cut-out service. You can also get these and many other fine skirts made to measure for you in Macnaughtons own skirt-making department.





YOUR OLD FUR COAT INTO NEW CAPE, STOLE.

FREE! SEND FOR FREE STYLE BOOK—25 NEW STYLES TO CHOOSE FROM! **$22.95*** Tax Free

I. R. Fox, fur specialist, restyles your old, worn fur coat into a glamorous new cape or stole. Remodeling service includes cleaning, glazing, repairing, new lining, interlining, monogram. $22.95 complete. (*Mink, beaver, extras add'l.) Send no money. Just wrap up your old fur coat, mail it to us now. Send your dress size and height on postcard. Pay postman $22.95 plus postage when new cape arrives. Or write for free style book.

I. R. Fox, 146 W. 29th St., Dept. B-7, N. Y.

REMOVES UGLY HAIR FOR GOOD!



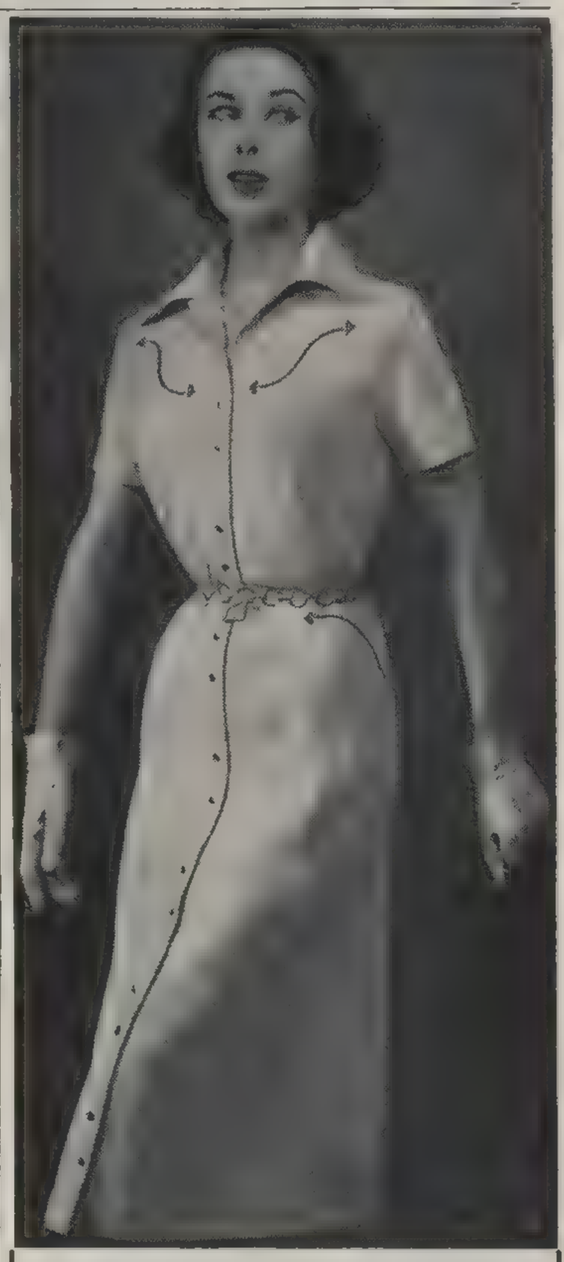
QUICKLY, SAFELY, IN PRIVATE—FROM ANY PART OF BODY

With a new pencil-like instrument you can now painlessly, safely and in private, remove unwanted hairs one by one — for good — by destroying the hair roots. Follow easy instructions. Avoid moles, warts, etc. The Pellatron works by electrolysis, the method followed by high priced professionals. Yet there are no wires, no plug-ins. Certified to be safe and effective by a renowned Independent Testing Institute, after six months' testing. Our guarantee: it must work perfectly for you, or money back!

7 DAY TRIAL — SEND ONLY $1.00

Send name and address and $1.00. Pay only $11.50 on arrival, plus C.O.D. postage. Or save money. Send $12.50 and we pay postage. Same Guarantee.

THE MITCHUM CO. DEPT. 7-JX
PARIS, TENN.



CORDUROY CLASSIC

You will LIVE in and LOVE this Corduroy Dress that's tailor-made for a busy day. Washable and color fast, it has easy-to-get-into snap front and self belt. Choice of Desert Tan, Turquoise Blue, Coral, Avocado Green or Flannel Grey. Sizes 10-44, 12½-24½.

Sizes up to 20 ..... $13.95
Sizes over 20 ..... $15.95

ALSO AVAILABLE IN SOFT VELVETY CORDUROY in Desert Tan, Avocado Green, Blue, Black or Grey sizes 10-22:

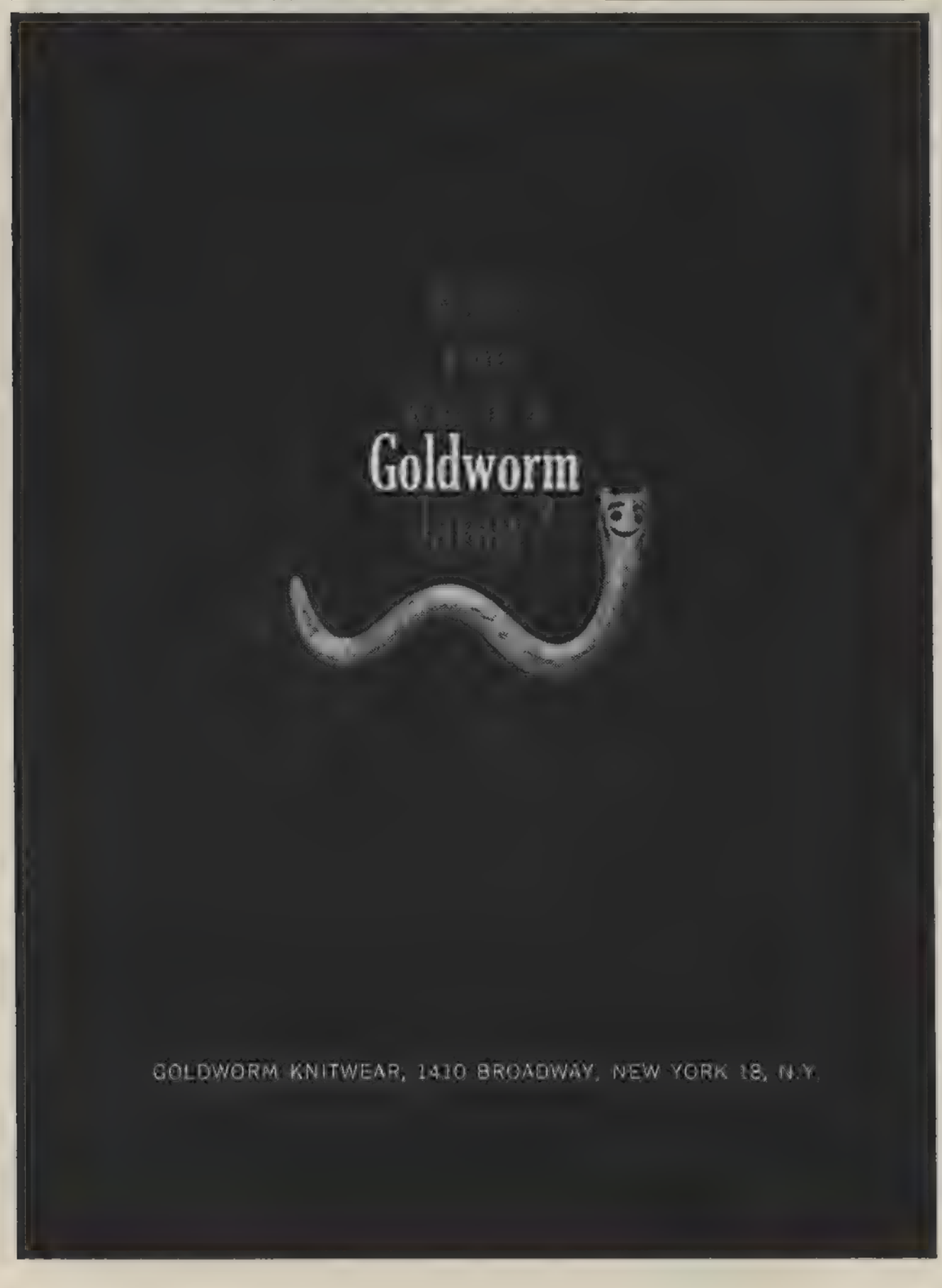
CULOTTE (Divided Skirt) $9.95
Versatile Jac-Shirt $8.95
Four Gored Skirt $7.95
Tailored Capri Pants $7.95

Add 50c postage each
Satisf. Guar. $3 Deposit for COD

WESTERN CLASSICS, Box 4035, Dept. VOD Tucson, Arizona



See the I. Doctor advertisement on page 124



BIAS-CHECKED SUIT

The following is a list of shops in other cities across the country where the Davidow suit on page 231 may be found.

Akron, Ohio.....M. O'Neil
Albany, N. Y.....Flah's
Albuquerque, N. Mex.....Kistler-Collister
Binghamton, N. Y.....Drazen's
Boise, Idaho.....Carroll's
Boston, Mass.....R. H. Stearns
Buffalo, N. Y.....L. L. Berger
Cambridge, Mass.....Gertrude Singer
Canton, Ohio.....Stern & Mann
Champaign, Ill.....W. Lewis
Charleston, W. Va.....The Diamond
Clarksburg, W. Va.....Parsons-Souders Shop
Colorado Springs, Colo.....Martin's Dress
Denver, Colo.....Neusteters
Easton, Md.....Bird-Speakman
Erie, Pa.....Edith Meiser Shoppe
Flint, Mich.....Ruth V. Davy
Grand Rapids, Mich.....Joseph P. Doody
Green Bay, Wis.....Kohl's
Huntington, W. Va.....Brown's Apparel
Jackson, Mich.....Elaine Shop
Laurinburg, N. C.....McNeill Shop
Louisville, Ky.....H. P. Selman
Milwaukee, Wis.....T. A. Chapman
Modesto, Calif.....Lee's
New Canaan, Conn.....Martha West
New Haven, Conn.....Fred Phipps
Newport, Ark.....Eva Graham
Ogden, Utah.....Fred M. Nye
Omaha, Neb.....J. L. Brandeis
Philadelphia, Pa.....Nan Duskin
Plainfield, N. J.....Tepper Bros
Portland, Ore.....Meier & Frank
Rochester, Minn.....Julius Estess
St. Louis, Mo.....Boyd's
St. Paul, Minn.....Field-Schlick
Salem, Ore.....Meier & Frank
San Jose, Calif.....Eunice Shaw
Sedalia, Mo.....C. W. Flower
Summit, N. J.....Lillian O'Grady
Syracuse, N. Y.....Helmer
White Plains, N. Y.....Hays-Black
Wilmington, Del.....Haugh & Day Inc.
Worcester, Mass.....Richard Healy

In Vogue

September 15:

How to get the
Paris message
right here,
right now—

- **clothes copied for American women, American places**
- **the new ways to wear your hair**
- **the jewels, the details: what dovetails and why**

David

50 West 57, New York

that fine Italian hand in furs



PHOTOGRAPH MELVIN SOKOLSKY/HAT BY AMROSE

FOUKE-DYED BLACK ALASKA FUR SEAL



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Germaine Monteil

VOGUE'S EYE VIEW

SEPTEMBER 1, 1961

When fashion talk goes like this: "Oh, but I can't wear it unless it's black". . ."My husband doesn't like flares"..."Sable isn't really becoming to me"—it may not all be sour grapes, but it's all wrong. And the cure is easy. Give up grapes and meet the new clothes halfway, which means: try them on. The way to see yourself is in the mirror, not in the mind. It may be a look that changes everything.

Right: One of the new Paris necklace ideas—orange and topaz cut crystal set in gold. More of the same makes the earrings. Both from Dior, where this year's jewelling was a fascination. In America at Altman's; I. Magnin.



PENN



Nefertiti reproduction from Brentano's
BERT STERN

WHAT'S FASCINATING

What did Nefertiti have that you haven't got? Perhaps—nothing. She had her famous leaning-tower headdress—but that's now being echoed in the new Paris Collections. She had beauty, of course—but that too can be managed. Above all, we surmise, she had fascination—the mysterious something that makes someone remembered with delight, with interest, or with love. Beauty may be one part of it; gaiety another; wit or elegance or erudition may enter in—or, none of these may be present. What it boils down to, we think, is this: it's being fascinated, themselves, that makes people fascinating to others. It's a compound of interest, attention, concentration, directed at many people or at one—as in the case of the man about whom it's asked, "What does she see in him?" What she sees is, perhaps, that he's fascinated by her. It's a force that sets up an immediate, answering counterforce: the true fascinators are the fascinated.



from Paris, new fascination: this image from Dior—a grave, enchanting face fixed in memory by the frame of a stark little hood. When it's thrown back, there's the surprise of an elegant beanie worn inside.

Left: "Intrigue," Dior's severe black wool dinner suit; its only shimmer, the jewel pinned to the calot, half-revealed by the close little hood. In America at Hattie Carnegie; I. Magnin. *Right:* Black velvet evening suit, with a hood-minded jacket jetted all over; a dress with a squared décolletage. In America at I. Magnin.

FASCINATION: CLOTHES THAT KEEP IT GOING

When it comes to clothes, fascination's special penetrating fizz often starts with type-casting based on the same sort of informed intuition that makes theatre sense. In the theatre it can be as obvious a move as plunging Mary Martin into that outsize sailor suit and letting her ask charmingly, without reticence, that everybody "get a load of honeybun tonight." In fashion, the equivalent move might be putting a lean, tweedy girl into a lean, tweedy suit. Or—and this can be the frustrating part—fascination starts with a complete departure from type-casting, possibly the newness, the surprise of a woman known for handsome tweeds and rather routine evening clothes, suddenly seen in a narrow, arrogantly simple sheath to the floor, with no more attempt at excitement than jewelled earrings and superb, unembellished silk evening slippers. Those are the lucky thrusts, the result sometimes of chance (how else did Mary Martin get into that sailor suit?), sometimes of fashion wit—which is how that tweedy type discovered evening clothes that weren't for her *bouffant terrible*. . . . What we have in mind here is, frankly, not chance. No moment has been more attractively gilded for the woman with fashion wit; instead of one-note, arbitrary fashion, there's variety—not an unlimited choice of shapes, colours, emphatics, but new room for individual fashion that rules out "uniforms." In fashion now, women can have their type and eat it, too; for even a "difficult" line, there is an alternate with unquestionable chic plus the small margin of flattery that makes it right for faces and figures of less-than-mannequin excellence. . . . More than that, there are clothes now—an extraordinary number of new clothes—that have fascination in their bones, clothes so "loving and giving" it takes blatant ingratitude (say, refusing to have your hair done) to stop them from looking knockout. . . . What to look for, what to try on: Without thinking twice, a dark velvet suit—black, mocha brown, or bottle green—that is definitely for daylight hours; its look and shape, more velveteeny than velvet, with a jacket that has some notion of waistline; a clean, creamy little slice of crêpe for a blouse, best if it has a shallow V neckline. Or, if your shopping bias calls for starting with touches rather than full-sweep looks, a little circlet of sable or opossum to wear as a necklace with a suit you already have, perhaps to tuck in at the throat *(Continued on page 256)*

New magnetic field for red

A touch of the blues—when it happens to red—is a wonderful thing, and it's happening here, *right*, and straight through American fashion this autumn, adding new magnetics to the pull red's famous for. In form here, a suit with a new little curve suggesting the waist; the skirt, superb; the blouse, both Paisley and challis. David Kidd for Jablow of Lesur wool; about $225 at Bergdorf Goodman; Woodward & Lothrop; Hudson's; Joseph Magnin. Kislav gloves. Baroque Red lipstick by Alexandra de Markoff.

BERT STERN



The mysterious greens

Muted, foggy, mysterious greens in three important suit looks. *Left:* Deep, dusk green corduroy suit with a deliberately slouchy elegance; the wool challis overblouse, an unexpected mauve and rust; print by Liberty of London. Suit, about $110; blouse, about $50. Both by Clare Potter at Lord & Taylor; Joseph Magnin. Sally Victor hat. *Near right:* One of the best of the coming looks. The news: misted olive-leaf green, one colour—two textures; the longer jacket of shagged mohair and the barely fitted dress of wool jersey. By Monte-Sano & Pruzan. Cadoro day-drop earrings. Both at Lord & Taylor; Suit also at L. S. Ayres; I. Magnin. *Far right:* Green-tea wool suit with lemon-coloured silk twill overblouse and a longer jacket, a surprising, brilliant look. By Adele Simpson, about $245, of Anglo wool, Onondaga silk. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Green-eyed beauty brushed on with Fresh Emeralds eye shadow by Revlon.

BERT STERN





Reds where the blue begins

Following the line of
softened-up colours, some
of the best of this year's
reds are cast now with
flattering lights of blue,
making a wonderfully
wearable new red-range.
Left: Blued-red dress and
coat, both with shape-
suggestibility—slight
flares from hip to hem.
The coat, wool fleece; the dress,
lighter-weight wool. Costume by
Pattullo-Jo Copeland,
of Anglo fabric; at
Bonwit Teller; Hutzler's;
Gus Mayer; Frost Bros.
Knitted wool cloche by Mr. John.
Copper-beige stockings by
Glen Raven. Shoes by Palizzio.
Blued-red lipstick: Royalty Red
by Dorothy Gray.
Right: Textured wool suit with
a moulded shape, a longer
jacket, in sealing-wax red
with big saucer buttons off-side.
Suit of Lesur wool, and
padre hat of fur felt;
both by Galanos. Viola Weinberger
gloves. All at Bergdorf Goodman.
Suit and hat, also at Dayton's;
I. Magnin. Delman shoes.

BERT STERN



The new touch with high-waisted coats

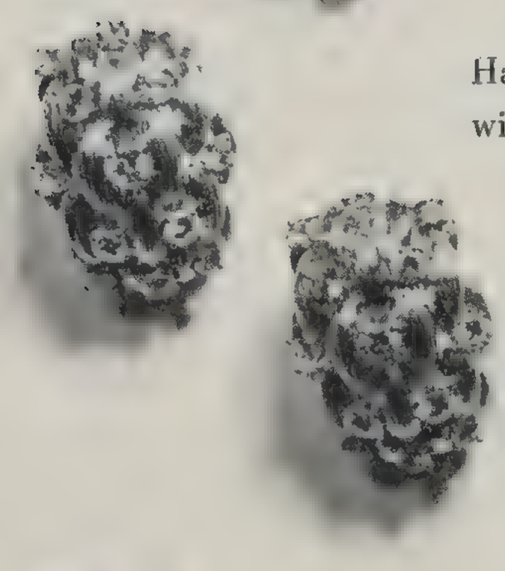
Clearly self-possessed coats, these; meant for the woman with strong fashion character and superb carriage. The in-curves, the high waist, are clothes prerogatives this year—not for everybody, but for everybody who takes to *empire*-building with the conviction it requires. *This page:* Officer's coat, one of a faintly Napoleonic series in Norman Norell's autumn collection. Brighter-than-navy-blue wool, correctly double-breasted; wide revers. Gloves by Viola Weinberger. Both at Bergdorf Goodman. Coat, also at Nan Duskin; I. Magnin. *Opposite page:* Dramatic without trying—a sweep of green and black tweed, lightly shaped in front to suggest a high waist, slightly flared; soft man's-shirt collar. By Trigère, of Rodier wool; at Bonwit Teller; Hutzler's; Dayton's. Hat: Mr. John.

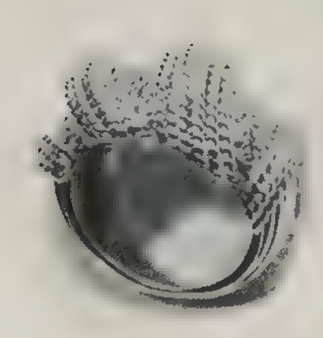
HORST



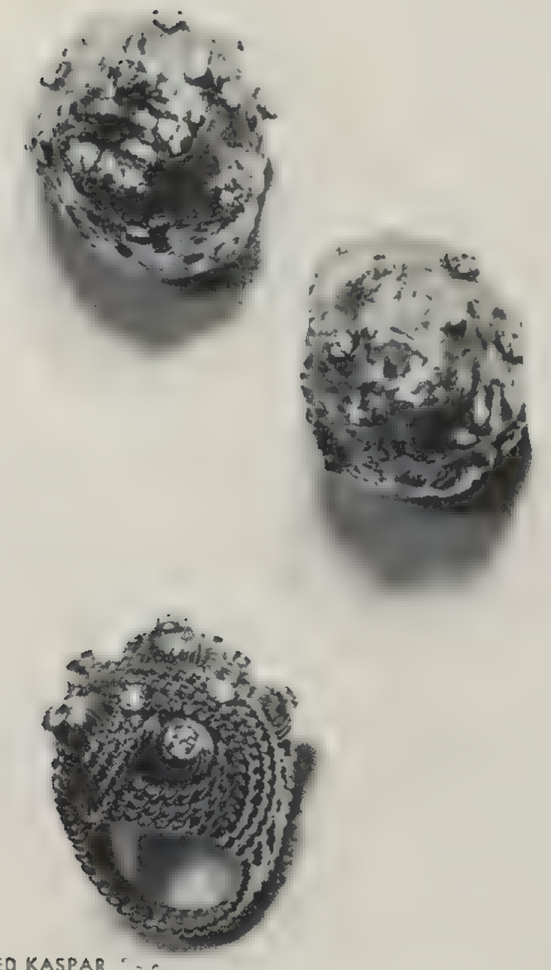
Hidden diamonds







When a diamond's name is Hope
or Kohinoor—or it's referred to by its
best friends as "the rock"—or its carat is known to
cure night blindness, that's one thing.
And a very good thing, too.
Happily, there's a quite other diamond vein
with the special charm of hidden luxe;
small diamonds come into their own this way, glittering in
jots, stripes, or clusters caché in jewellery that's mostly gold,
that's fraught with the same throwaway chic as a fur-lined coat.
Left: Five ways diamonds hide out now
while their fashion fame blazes.
Top, diamond-dusted pine cone of gold, with the stones set
in tight little, irregular, angled shapes. By David Webb.
Next, curvy gold earrings that look as though gold and diamonds
were worked into passementerie formations. By David Webb.
Then, rope-winding gold ring with deep-set stripes
of diamonds. This, by Marchal.
Below that, nugget earrings with diamond sprinkles. David Webb.
Last, ring that's a turban twist of gold with eleven
smallish diamonds periscoped at wide intervals. David Webb.



ED KASPAR

Found lighting

Opposite: New make-up lighting that sends out a glow to turn
the trying brilliance of electricity into something approximating
a rosy glow. As practically every woman knows, a "pink spot"
flashed on a ballerina does her looks nothing but good.
Chalked up on a day-to-day basis, however, the practicalities of
having one's own pink spot are almost nil. The newer and better
answers fresh from the beauty brains: day-coloured make-up to
handle daylighting, night colours for nightlighting.
At the right, at cocktail time, the warmer, stronger night colours—
deep rose, lipstick-coloured lipstick; a smidge of silver eyeliner
with (and this is the big surprise) pink eye shadow.
The all-over base, of course, is a pale but definitely warm colour,
and the all-over advantage is a face that looks real, not drained,
when it's turned up to the mazdas. Nightlight Red lipstick and
Nightlight eye shadow by Charles of the Ritz. The hat by
Adolfo of Emme. Both at L. S. Ayres; Neiman-Marcus; Joseph Magnin.

BERT STERN



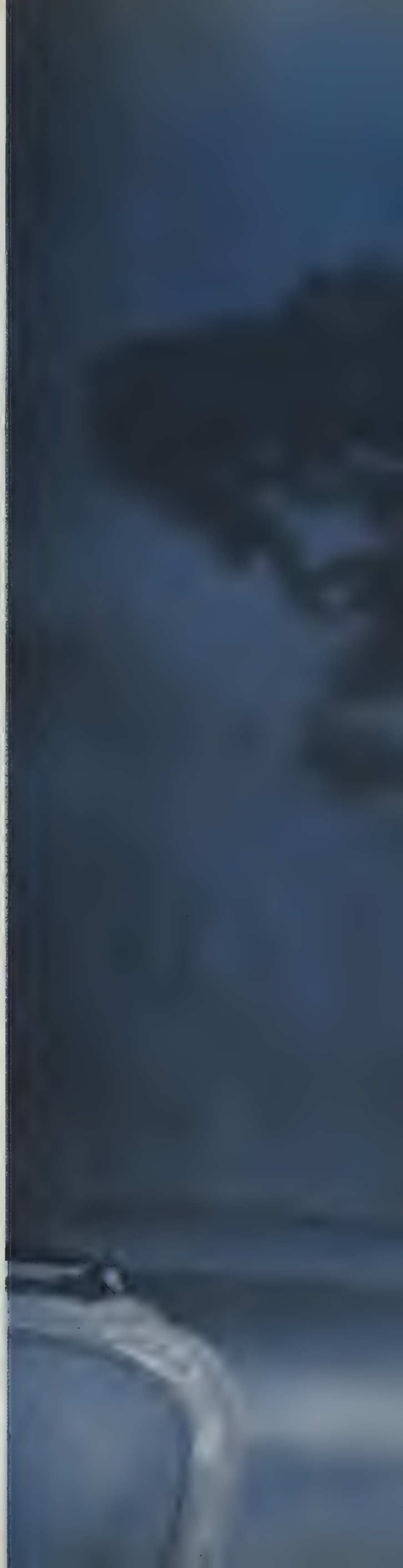


Night looks— out to fascinate

Clothes out of the night—and what they're out for is to give their wearers that degree of devastating good looks that makes a memorable and gala evening all the more so. Uncomplicated and undeniable dazzle has always been a specialty of Sophie, who designed these dresses, each with the news of a separate cover that adds to the dazzle: silk over beads, for instance, or—next pages—chiffon over more chiffon, mink over a blaze of rhinestones. Completing the dazzlement is the diamond and emerald jewellery on the page opposite, the marvellous diamond earrings that can shed their drops, above; all, by Harry Winston.

Evening dress of white peau de soie, *opposite*, petalled in rhinestones and pearl beads, each petal bearing a tiny drop-tassel. Its own cover: a sleeved, floor-length stole of the same white peau de soie. By Sophie; made to order at Saks Fifth Avenue. The gonflé coiffure, lifted up, and out to fascinate, by The Antoine Salon.

HORST





Stoled chiffon—
out to fascinate

Compellingly beautiful dress of silk chiffon with a skirt cast adrift from a moulded, strapless top; this, covered with the film-festival of a chiffon stole. The colour here drifts too—from paler to deeper green. By Sophie; made to order at Saks Fifth Avenue. Coiffures, both pages, by The Antoine Salon

Night-lit white—
out with mink

Mink that thinks like a sweater, over a dress with a galaxy of rhinestones blinking from layers of white silk chiffon and satin. By Sophie; made to order at Saks Fifth Avenue. Cardigan: "Morning Light," Emba natural blue-beige mutation mink from the Couture Collection, also at Saks Fifth Avenue.

"The Best of

Here, cuttings from six books with nothing in common but fascination. Theodore H. White, on the forces that gave the 1960 campaign some of the aspects of a Pearl White movie thriller. C. P. Cavafy and his poems, as brilliant as Mediterranean sun. Eric Partridge, on words and their charms. Robert Penn Warren, on the old war that dominates not only our history but our imagination. A passage from The New English Bible. And Guy Murchie on what makes the world go round. (Not love.)

At once an exhaustive, absorbing reportorial job and an intensely personal analysis of the 1960 election,* The Making of the President 1960 *is Theodore H. White's account of all the calculations and all the incalculables. A distinguished journalist with a bias for John F. Kennedy, White travelled with both candidates and recorded in this book, published by Atheneum, not only such small fascinations as the fact that someone at the Los Angeles convention carried a sign lettered "RELIEF FOR THE ISLE OF MAN" but hundreds of superb small portraits of the people and happenings that gave the campaign its shape. One sees Richard M. Nixon coming onto his own ground as he enters a small Iowa town, "the streets lined with schoolchildren, all waving American flags"; one sees Kennedy on St. Patrick's Day, campaigning all day for the Wisconsin primary in the hostile Tenth Congressional, arriving in the late afternoon at a crossroads called Mellen to be greeted by five people, one of them drunk. Here, a short excerpt from White's long analysis of Richard M. Nixon, candidate.

I had observed him by this time for many months, and he had persisted as a puzzle to my mind and understanding from my first glimpse and sound of him. Now I decided that rather than being the hard, cruel, vengeful man as constantly described in the liberal press, Nixon was above all a friend seeker, almost pathetic in his eagerness to be liked. He wanted to identify with people and have a connection with them. And this effort to communicate, to evoke warmth and sympathy, was his greatest problem. I do not know whether Nixon can speak well on a high level of eloquence, although I suspect he can. Yet where Kennedy always, in talking to the public, reached for the highest flight of discourse and communication, Nixon seemed obsessed with appearing "just plain folks"; his press releases, like Kennedy's, were standard political prose; but when he was talking freely to his admirers, it seemed that Nixon sought above all to reach the "regular fellow." . . .

As he came over the ridge that separates the alien and sophisticated East from this father country, he sensed these people with him, as they still are, and he indulged in public privacy. He told them how he had wanted to be an engineer—but it hadn't worked out. At another stop he mourned that he had never made the football team back in Whittier, California. At another stop, how he had wanted to be a piano player—but that had not worked out either. As Nixon worked his way up from Pennsylvania (where he told how his father had died at seventy-seven, leaving medical bills of $3,000 and this was why he was *not,* as Democrats charged, against helping older people who needed medical care), through Ohio (where he told of how he had always wanted a toy train set but had never had one) and into Michigan, the man began to etch his own silhouette. His resentments were real—yet he expressed them too easily.

The brilliant Greek poet who lived most of his life in the Egyptian city of Alexandria and died in 1933, Constantine P. Cavafy wrote only a few hundred poems: some richly erotic, some deeply political, all incisive, unsentimental, marked by a certain toughness of spirit. These poems, translated by Rae Dalven, have now been collected in English for the first time in* The Complete Poems of Cavafy, *published by Harcourt, Brace & World. As the poet W. H. Auden wrote in the introduction to this collection, only certain qualities in poetry survive translation. What survives in Cavafy is what Auden calls "a tone of voice . . . a unique perspective on the world. . . . Either one likes it or one does not. I happen to like Cavafy's very much indeed." Here, two of his short poems.

AS MUCH AS YOU CAN

And if you can not make your life as you want it,
at least try this
as much as you can: do not disgrace it
in the crowding contact with the world,
in the many movements and all the talk.

Do not disgrace it by taking it,
dragging it around often and exposing it
to the daily folly
of relationships and associations,
till it becomes like an alien burdensome life.

MELANCHOLY OF JASON, SON OF CLEANDER; POET IN COMMAGENE; A.D. 595

The growing old of my body and my face
is a wound from a hideous knife.
I no longer have any endurance.
I take refuge in you, Art of Poetry,
who know a little something about drugs,
and attempts to numb suffering, in Imagination and Word.
It is a wound from a hideous knife.—
Fetch your drugs, Art of Poetry,
that make one unware—for a while—of the wound.—

the Best" QUICK TASTES OF THE NEW BOOKS

One collection of essays with the random fascination of old dictionaries and good dinner conversations,* A Charm of Words *is the latest book by Eric Partridge, a knowing, amusing Englishman who has long been in thrall to words. ("Charm," incidentally, is an archaic word for "flock.") Among other pleasures,* A Charm of Words, *published here by Macmillan, includes one essay about clichés, "which possess two remarkable virtues. They are readily understood by even the meanest intelligence and they cause the writer no pain at all." There is an essay on the origins of the shaggy dog story, the kind of joke to which the tag line is apt to be something on the order of "Don't you believe it. 'Annie Laurie' is the only song that mouse can sing." Here, an excerpt from that essay.

The "shaggy dog" story has developed from an idea recorded in literature some 2,400 years ago. As you might expect, the Greeks had a word for it—at least, for the idea: *para prosdokian,* contrary to expectation. The most important feature of "shaggy dogs" is the unexpectedness of their endings, although that in itself is not enough to make a story "shaggy."

The Roman comedy-writers carried on the idea, which forms part of a tradition almost as old as the human race. But to call it a tradition is to understate: the origin of this sort of thing lies in that spirit of mischief which characterizes all such human beings as take neither themselves nor others too seriously. From this spirit of mischief have sprung the catch-story, the epigram, and the tall story. In one sense the "shaggy dog" forms a special aspect of the catch-story; in another, of the ordinary witty story, exemplified perhaps first in the very ancient Greek example: A pert youth, meeting an old crone driving a small herd, cried, Good morning, mother of asses!—Good morning, my son.

The Greeks were masters of the epigram; the Romans took it from them and, in their turn, passed it to the mediaeval European scholars. Among the inheritors were Britons. Alexander Pope, another master of the epigram, caused to be engraved on the collar of a dog he presented in 1736 to His Royal Highness, this couplet:

I am his Highness' dog at Kew;
Pray tell me, Sir, whose dog are you? . . .

A factor even more important was the peculiar twist imparted to catch-stories early in the present century, as in that of the two strangers on a train. One looked up from his newspaper and said, "Very interesting article here. About ghosts."—"All rubbish! I don't believe in that sort of nonsense."—"*Don't* you?" said the other—and vanished. . . .

Asked for an example, one is at a disadvantage. So many stories clamour for attention; some are too long; yet the longer are usually—and very naturally—the better. The following stories, though short, do not lack merit.

Travelling by train to London from one of its outer dormitories, a businessman got into a compartment and was amazed to see a middle-aged passenger playing chess with a handsome Newfoundland. The players moved the pieces swiftly and surely. Just before the train pulled in at the London terminus, the game ended, with the dog victorious. "That's an extraordinary dog, beating you like that—and obviously you're pretty good yourself."—"Oh, I don't think he's so hot; I beat him in the two games before that."

A Southerner whose mind runs as deep as his prose runs clear, Robert Penn Warren has written in* The Legacy of the Civil War *a long essay about the immense pull upon the American imagination of the Civil War, that "prototype of all war . . . an oracle, darkly unriddled and portentous, of personal, as well as national, fate." In* The Legacy of the Civil War, *published by Random House, Warren reflects upon how the War created the South, born in all its solidity "only at the moment when Lee handed Grant his sword"; how the War catapulted America from a largely agrarian society into a powerful industrial society; how the War conditioned American prestige and confidence. "It is a very easy step," he adds, "to regard the War, therefore, as a jolly piece of luck only slightly disguised, part of our divinely instituted success story. . . ." As he explains in this excerpt, the War caused not only loss of blood and property but a loss less easily reckoned: it locked North and South in unaltered opposition.

Let us leave in suspension . . . debates about the economic costs of the War and look at another kind of cost, a kind more subtle, pervasive, and continuing, a kind that conditions in a thousand ways the temper of American life today. This cost is psychological, and it is, of course, different for the winner and the loser. To give things labels, we may say that the War gave the South the Great Alibi and gave the North the Treasury of Virtue.

By the Great Alibi the South explains, condones, and transmutes everything. . . . Since the situation is given by history, the Southerner therefore is guiltless; is, in fact, an innocent victim of a cosmic conspiracy. At the same time, the Southerner's attitude toward the situation is frozen. He may say, in double vision of self-awareness, that he wishes he could feel and act differently, but can not. I have heard a Southerner say: "I pray to feel different, but so far I can't help it." Even if the Southerner prays to feel different, he may still feel that to change his attitude would be a treachery—to that City of the Soul which the historical Confederacy became, to blood spilled in hopeless valour, to the dead fathers, and even to the self. He is trapped in history. . . .

The Treasury of Virtue, which is the psychological heritage left to the North by the Civil War, may not be as comic or vicious as the Great Alibi, but it is equally unlovely. It may even be, in the end, equally corrosive of national, and personal, integrity. If the Southerner, with his Great Alibi, feels trapped by history, the Northerner, with his Treasury of Virtue, feels redeemed by history, automatically redeemed. He has in his pocket, not a Papal indulgence peddled by some wandering pardoner of the Middle Ages, but an indulgence, a plenary indulgence, for all sins past, present, and future, freely given by the hand of history. *(Continued on page 244)*



WHAT DIFFERENCE DOES PARIS FASHION MAKE THIS SEASON?

Report by JESSICA DAVES

The difference Paris makes, in general terms, comes to this: a new and gentle respect for the lines of the body; an apparent belief that nothing succeeds like a successful fur; a decision to remain content with the short skirt— no fooling around, there; a laissez-faire attitude about the width of skirts which ranged from just barely walkable to skating width; a tendency to fastenings just left of centre; an almost fanatic interest in all sorts of flying pieces on coats and dresses and suits— long scarfs wrapping across the shoulders, "jabot" coats, with the jabot wide enough to wrap around the body, beginning at the side fastening (these sometimes turned into cape-front coats or cape-front suits). Hoods were a continued story-line heard most clearly at Dior, but making the scene in many collections. (Patou had a hooded dinner suit, Laroche a hooded blouse, Balmain a mink hood under a cloth coat; Grès, an old hand with hoods, lined the hood of a red wool coat in mink.) But whatever difference Paris fashion makes this season, it is not a difference that will make the woman who has bought knowingly in the past two years need to abandon for fashion reasons her winter coat, her autumn suit, or her daily dress. We said "need to"—but "wish to" is something else. And there are fascinations in the new Paris clothes that have nothing to do with "should I?"

Continued, next page

Left: **Suit prototype from Cardin—black-and-white Garigue tweed, buttoned to the side, fairly fitted, and worn, Cardin's way, with a foxy Tartar hat. This version, velvet with black fox. In America at Lord & Taylor; I. Magnin. Long black kidskin gloves by Kislav.**

PENN

The greatest difference is in the look of the head—
the newest look, Dior's tiny calot cap, like a glorified
beanie, with hair smoothly waved outside—beguiling,
unsevere, neat as the Persian princess's rose.
You can change into colour or white for your late-day-
little-evening clothes—but black for these hours has a
new surge of life in Paris, and there is a clear difference
in the new importance of the long, slim evening dress,
which outranks in importance the short evening dress and,
certainly, the big bouffants of other years.
For the rest, the difference might be in little cat feet
boots with a suit or a coat—Roger Vivier at Dior actually
showed them with evening things, too, but, we think, just
in fun; wide, wide beaded bracelets—not seen for a
long time, sometimes worn in pairs. Lanvin makes
implausible necklaces of pearls encrusted with diamonds
(pseudo-, both of them). And muffs—Balmain showed one
with everything, almost, even a mink muff
with a pale blue velvet evening gown.
This is the year when the woman who goes a great deal
to the theatre might choose a black velvet suit, perhaps
with a fox or sable edge, worn over a jetted blouse.
A different way to look for the same hour might involve
Dior's pale blue velvet suit, a fascinator if there ever was one,
with a chinchilla collar and cuffs and a chinchilla beret.
Chanel dinner fascinations were a pale blue satin suit
with pleated skirt, or a bright tweed jacket lined
with a brilliant brocade blouse. *Continued on page 249*

Right: From Courrèges, a new name in Paris that's on the rise now, one of his collection of original, impeccable suits. Charcoal and white hound's-tooth-checked wool with new architecture at the shoulders—dropped, contoured, unpadded but slightly widened. Inside, a suède pull-over. In America at Saks Fifth Avenue, New York; I. Magnin, California. Hermes handbag. Kislav gloves. PENN





Chanel, on target as always, pinpointed her own collection: "... young, gay, optimistic." Her suits, close or not, were of the softest tweeds, cut without a trace of bulk; coats, which she crossed with jewelled barpins, were snug, often had the mark of a new Paris love—bolero tucks.

Left: White tweed suit, with Chanel news—bigger collar; double-breasted jacket; slim, easy skirt. In America: Saks Fifth Avenue.

Right: Pale wool tweed coat, with a mauve silk blouse, quilted mauve lining, and some of the newest details a Paris coat could have—tucks shaped into a bolero look. This, in America at Lord & Taylor; I. Magnin.

PENN





At Dior one of the most entrancing ideas walked in on little cat-feet—with boots; one pair crisscrossed here. The famous hoods were everything from tweeded to furry. The skirts inclined to flare.

Top left: Black and white tweed coat with a cape both hooded and fringed. Under the hood, a suède calot; under the coat, black wool dress. In the U.S.: Macy's. *Left:* Cat boots with checkered tops by Roger Vivier. *Below:* Leopard changing the hood idea, lining a camel-coloured cape worn over a belted two-piece suit. *Opposite page:* One of Dior's impeccable little suits for small women; the flaringest skirt shown. The beret—sometimes worn straight—is ocelot, which also lines the wool stole. In America at Saks Fifth Avenue.



PENN



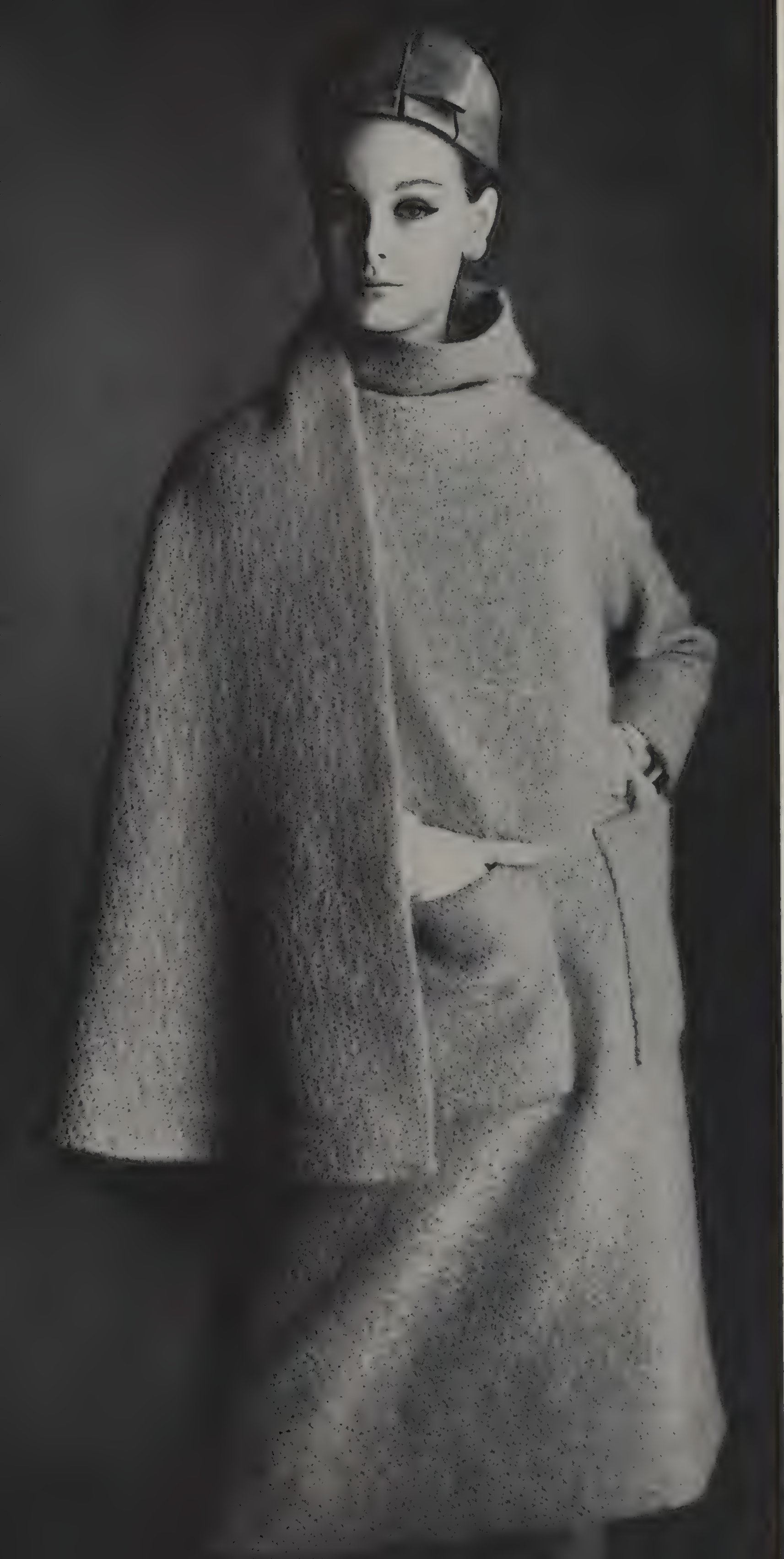




Continuing Paris pleasures: coats like this in the good Grès tradition—timeless, unretiring. New and dashing: Ricci's moulded suit with scarf-tossed jacket that starts narrow, then flares from the waist.

Left: Grès oatmeal wool coat: the waist takes a lofty line, dips at the back; lined in black and white tweed. Paulette fox hat. Both in America at Saks Fifth Avenue. *Above:* Ricci side-buttoned, scarf-dashed suit of grey and greige wool; the jacket's smooth flare is powered by ingenious cutting and moulding. In America at Hattie Carnegie; Wanamaker's, Phila.; Marshall Field; I. Magnin. A loopy beige wool hat.

PENN



two of the beautiful braggart coats, strong, individualist shapes, that strode through the Paris collections: Lanvin's, extravagantly scarfed; and Ricci's sensational pseudo-cape.

Left: Lanvin's scarf coat, two-thirds coat, one-third scarf, of oatmeal knitted mohair, worn with a little leather miner's cap. The coat in America at Lord & Taylor; I. Magnin. *Right:* Ricci's side-opening flanged coat, the flange-scarf flung back over the shoulder like a toga; of grey shagged wool lined in long-haired orange wool; worn with a lynx fur toque at a bandit's slant. This coat is in America at Saks Fifth Avenue; Marshall Field; Frederick & Nelson.

PENN







Paris this season put a daytime curfew on the little black dress—but round about six it appeared with new pow. Cardin showed it eight ways; often with a big or little fling of scarf. Ricci gave it new low-waisted fullness at the back and asymmetrical décolletage.

This page, near right: Cardin's bolero dress in black nubby wool, stripling thin skirt. Dress in Dumas-Maury wool; in America at Henri Bendel; I. Magnin. *Far right:* In black crêpe, two ideas that hum of autumn in Paris 1961—the diagonal waistline and the stole-size scarf, flung over a shoulder, worn with one version of Cardin's Nefertiti hat. Dress of Abraham fabric at I. Magnin. *Facing page, near right:* Ricci's black satin dinner dress, scoop-necked, with this news, low-waisted back fullness with a bodice dipping to a point in front; of Staron fabric. *Far right:* Black crêpe looped down over one shoulder, this season's Paris slant on bareness. Both dresses in America at Saks Fifth Avenue.









late-day signals flashing across Paris now: Dior's flared black wool, the jacket jetted once over lightly; Patou's dinner suit with a hood that settles into one of the most becoming collars around; Ricci's close covered shape, full at the back, worn with a baker's-boy cap (and possibly with Ricci's new perfume called—inevitably—Capricci).

Opposite: Ricci covered brown wool dress, with glove top sleeves and pleats gathering low at the back. In America at Bergdorf Goodman; Neiman-Marcus; I. Magnin. *Top left:* Dior little-evening look in black Rodier wool—dress slightly flared at the hem, jacket jetted with bugle beads. In America at Hattie Carnegie; I. Magnin. *Top right:* Patou dinner suit of black Staron wool. In America at I. Magnin.

PENN



Wide-skirted or slim, Paris chiffons were in one respect no surprise at all: they were still among the most entrancing night looks ever invented. Here, Dessès' bared stream of yellow, Heim's infatuating close-topped dress in black.

Left: Dessès chiffon with a train-length panel floated from the one covered shoulder. In America: Bergdorf Goodman; I. Magnin.
Right: Heim chiffon, with yards of skirt, shoulder-tipping straps. With it, a faille cape coat. Dress of Hurel chiffon. In America at Bergdorf Goodman; I. Magnin. Coiffures, these pages, by Guillaume. The gloves, by Kislav.

PENN





the news of Dior, a melting pink, with its own floor-to-floor stole. The top, a narrow bias wrapping, with one big rose.

Dress, tiered at the top, and long straight stole, of pink silk moire. In America at Bergdorf Goodman; Nan Duskin; Neiman-Marcus; I. Magnin. Shoes by Roger Vivier for Dior.



brilliant night-beading at Lanvin: a short, shield-of-jewels bolero slanting over a creamy evening dress.

Dress of pink-beige Bianchini silk taffeta, [illegible]



two quick Paris evening sensations: Dior's idea of a calot-sleeked head rising from a fur-lined hood; the Balmain surprise of edging a plain glittered overblouse through a velvet jacket thick with fox.

Left: Balmain dinner suit, foxed around the borders; flared skirt, bugle-beaded overblouse. Suit of Sekers velvet. Guillaume coiffure. *Right:* Dior look—ermine inside the hooded black jacket, calot-sheath of hat; the dress, black wool. In America at Bergdorf Goodman; Marshall Field; I. Magnin; Holt Renfrew of Canada.

PENN





People are talking about...

PEOPLE ARE TALKING ABOUT . . . A Line they rarely if ever thought about before—the Oder-Neisse Line, that boundary between Poland and East Germany. . . . The Troika method suggested by Premier Khrushchev for the U. N. administration—a troika is a carriage drawn by three horses abreast, the centre one trotting, the outside ones cantering. . . . The Headline Game, in which each participant names headlines he would like to read: NO WAR, CANCER CURED, LIGHT BREAKS UP WATER.

PEOPLE ARE TALKING ABOUT . . . The simple pleasure of reading *Man and Dolphin* by Dr. John C. Lilly who has heard dolphins mimicking human laughter, giving Bronx cheers, and saying human words; in fact, Lizzie, a delightful dolphin, said on tape either "It's six o'clock" or "This is a trick!" and was found dead the next morning. . . . The slimsy whimsy of Ingmar Bergman's new movie, *The Devil's Eye*, with more Swedish seduction in the countryside. . . . The twenty-year success story of such comic-strip characters as Beetle Bailey and Pogo convincing their followers to buy United States Savings Bonds.

PEOPLE ARE TALKING ABOUT . . . *The World of John Lardner*, a new book that holds the same fascination as its author, who died in 1960—a rather withdrawn man, quiet, and brave, who liked to write about such oddities as Titanic Thompson, a gambler whose "mathematics were as sound as Pascal's. In fact, they were based on the reasoning of that great seventeenth-century Frenchman. He once bet a fellow gambler that two of the first thirty persons they met and spoke to would prove to have the same birthday. Strong in the thought that he had 365 days running for him, the second hustler was pleased to accept. Suspecting, not unnaturally, a frame-up, he was careful to approach total strangers and chance passers-by, who could not be known to Titanic. He lost the bet on the twenty-eighth question, when a duplicate birthday turned up. 'To tell you the truth,' said Titanic afterward, 'on each of the last five guys we spoke to, the odds were better than even money in my favour. I'll explain the mathematics to you some time.' "

MR. AND MRS. RICHARD BURTON. This pair of Welsh fascinators have fascinated off stage from Hollywood to Europe. On stage, Mr. Burton, who has spent ten months as King Arthur in *Camelot*, abdicates this month to play Antony to Elizabeth Taylor's Cleopatra. Burton's big looks, his springing vitality, his skilled voice that he uses with genius, give him more rôles than he can play. A brilliant Shakespearean actor, he likes to mimic at parties the way other Shakespearean players play, often sings Welsh songs with Mrs. Burton. She has a flurry of white hair, sea-green eyes, a clarion voice, and the kind of humour that is delightful to live with. Here, in a mustardy-olive suit, bound in marine blue; by Burke-Amey, at Henri Bendel. Note: Mr. Burton rarely wears his coat backwards.

PEOPLE ARE TALKING ABOUT . . . John Chancellor, an attractive reporter who has replaced Dave Garroway on the television program, "Today," an assignment that led NBC to run an advertisement on him in *Variety* that began: "One of America's funniest and most durable saloon comics is fond of interrupting his act to take umbrage at a ringside insinuation that he's performing while drunk. 'I heard that remark,' he'll say, 'and I resent it. I don't deny it . . . I just resent it.' " Chancellor, it developed, doesn't deny but does resent any description of him as one interested in everything from Mozart to baseball.

PEOPLE ARE TALKING ABOUT . . . Milo O'Shea, a round-faced clever comedian who in Dublin easily stole the slightweight musical comedy, *The Golden Years*, as Phil the Fluter. . . .The sad-faced, long-headed, knightly-mannered Sir Abubakar Tafawa Balewa, K.B.E., Prime Minister of Nigeria, whose thoughtful interviews, without passion and with sense were among the recent best on television.

PEOPLE ARE TALKING ABOUT . . . In Paris, the extraordinary exhibition of the works of the early great movie maker and movie actor, Georges Méliès. . . . *Nobody Knows My Name*, a collection of intelligent, sometimes unsettling, occasionally embarrassingly introspective essays by James Baldwin. . . . The television show on Channel 11 in New York, with Yogi Bear, Quick-Draw McGraw, and Huckleberry Hound, who mesmerize the young and still get off mighty nice gags about the Actors Studio and college football ("Get off me, man, you're messing up mah three-button suit.").

BERT STERN

People talking here...



MICHAEL ALLINSON AND ANNE MEACHAM

These two talking here are the stars of two hits; one, *My Fair Lady* in which Mr. Allinson plays the irritatingly lovable Professor Higgins with a way of saying his lines as relaxed as the famous Higgins beige sweater. Relaxation is the antonym for Miss Meacham who, as Hedda in *Hedda Gabler*, is a coil of animosity. She has scimitar-shaped eyes and a crash charm. Here in mink-edged brown suit, beige blouse. By Paul Parnes. At Bonwit Teller; Montaldo's.

BERT STERN



IVAN OBOLENSKY AND BETSY VON FURSTENBERG
A tall cultivated man, Mr. Obolensky has a bounding walk, is the head of his own publishing house and will do this fall *Grace and Favour* by Loelia, Duchess of Westminster. Miss von Furstenberg, who plays deliberately a dumb fascinator in the Jean Kerr comedy, *Mary, Mary*, has the blond prettiness of Meissen, a cat walk. (Here, she wears an overblouse of white Russian ermine, part of a black silk suit by Sarmi. At Bonwit Teller; I. Magnin.)

BY A. J. LIEBLING

What is

EDITOR'S NOTE: ***A. J. Liebling, the sudden object of a national crush, pays no attention to it. That crush has been partly the result of several television appearances, especially on the*** **WCBS-TV** ***program, "The Press," and partly the realization that Liebling has made his kind of depth-reporting an art—and funny. His supple skill—feinting, twisting, undercutting, jabbing with words—is rather like the skill of the great boxers he admires. Fascinated by boxing, newspapers, France, horse racing, food, political eccentrics, and books, he has been writing about them for some thirty years. They have printed deep lines on his high-domed face—jowly and squared although almost round. His voice is a crumbling grumble with a background of laughter. (A friend called his fierceness that of Ferdinand the Bull.) Some of that fierceness flowed deliberately into his new book,*** **The Press,** ***a Ballantine paperback which is just out; some of that laughter into his recent hard cover,*** **The Earl of Louisiana.** ***Married to Jean Stafford, an extraordinary novelist, he has resolved their writing habits by letting her write at home, he at his*** **New Yorker** ***magazine office: he can hardly remember when he was not on the staff of*** **The New Yorker.** ***His next book holds the riches of his ranging mind:*** **What To Do Between Meals in Paris.**

Fascination, a word that came into English from Latin via French, is defined in Randle Cotgrave's French-English dictionary of 1611 as "a charme, or inchauntment, a bewitching, ey-biting, forspeaking." The verb form *fasciner* is translated: "to charme, ey-bite, forspeak, disfigure, transform by inchauntment," and the *fasceneteur*, a noun missing from modern French dictionaries, is a "sorcerer, charmer, inchaunter." If we drop "ey-bite" and "forspeak," as they have been dropped from the language, we are left with a con man's or con woman's definition of fascination and fascinate. They charme, inchaunt, bewitch the mugg in order to transform him by inchauntment into customer. The object of the inchauntment can be either malign or benign.

This old-fashioned form of fascination still flourishes. The world continues to have its Circes and Aladdin's Uncles. Their arts, diluted with quinine tonic, form the basis of the advertising business. *Fasceneteurs* still perform in politics and lead revival meetings. The ends of the most accomplished practitioners of fascination are sometimes very innocent, as were those of a pair of inchaunters I knew long ago named Adelman and Millman, who performed, like the electric eel in the Aquarium, with only a sheet of glass to separate them from their audience. They worked in store windows.

This was important, Adelman told me, because "You see a man selling something on a street corner, and right away the mental reaction is 'faker.' You see him in a store window and you think 'business man.' "

The partners were too secure in their artistry to be jealous. They understudied each other. The act would start when the Sorcerer in the window for that performance picked up a fair-sized kitchen knife, pounded the edge of the blade with a hammer, and then pressed the knife against his throat, drew it past his ears and pushed it against his wrists, showing how thoroughly it had been dulled. He would then pick up a Belgian whetstone, a long, ship-shaped article that made an ideal missile or paperweight, from a stack by his side. He sharpened the knife with a few strokes and with his left hand dropped a page of a newspaper from shoulder height. As the paper fell he sliced it into shreds with the newly sharpened knife.

Next he produced a bread knife with a serrated edge like a Malay kris. When he drew this across his throat, grimacing like a welcher being put on the spot, the crowd outside the window invariably came as near applause as street crowds ever do. It would not have taken its eyes off him for anything less than a pedestrian slugging a cop. Himself uncut, he sharpened the bread knife and sliced *wax* paper. Then came a scissors, with which he earnestly tried to cut his nose off. He failed, sharpened the instrument, moistened it with his tongue, and shaved hair off his arm with one blade. Then came a butcher's cleaver, for transitional purposes, and climactically, a monster cleaver with a blade three feet by two. The pantomimist leaned his weight upon the edge. He remained unscathed. A few deft strokes of the stone, he whirled the monster chopper through the air and cut a falling back number of *The Saturday Evening Post* in two. The understudying partner, inside the store, would sell whetstones, fifteen cents apiece and two for a quarter, as fast as if they were edible, although the Depression was on and half his customers looked too weak to carry them.

"Just the thing to throw at cats that keep you awake nights," he would say with a jolly laugh as he wrapped the stones.

"It sounds like a joke," he said, "but it plants the idea. The market for whetstones is not limitless. They don't wear out and they are hard to mislay. If they throw them at cats, they are again potential customers."

Peril, confronted with *sang-froid*, was the essence of Adelman and Millman's fascination. Having once ey-bitten the passing public, though, they knew how to transform it by inchauntment into customers. It is easier to weave a spell than to make it pay off.

The all-important channelization of mood is known among pitchmen as "the turn." It is equally important in getting off with women and in politics—the essence of fascination. A spiel without a turn is silly, as people who want merely to "be fascinating" are. Fascination is an action, not an aura, and the man or woman who tries simply to be fascinating is like a sorcerer who would go about shooting bewitch-

Fascination?

ments into the air, or a Mr. Adelman standing in a window endlessly drawing a knife across his throat. Puzzled, then bored, the disinchaunted walk away, resentful at having been had.

The countryside is particularly afflicted with charmers, as with Japanese beetles, in summer. They enter the parlour car in swarms, like their analogues, tossing gleaming white smiles the length of the car at each other like Indian clubs. (This sounds more like an entrance of Japanese acrobats than Japanese beetles, but variety is the spice of metaphor.) Immediately they set up cries to inchaunt, like the old-fashioned candy butchers or a talker in front of a two-headed baby show. They talk cross-aisle, or else, settling in corners, diagonally the full-length of the car. They always express astonishment at finding one another on that particular train, as if you would expect a guy living at East Egg to get on at Philadelphia.

Their voices, since they can not be shut out, command attention. The women's are an injudicious mixture of gurgles and clipped accents, as if they had attended too great a variety of schools. The men's reflect an erroneous impression that Surtees still sets the British tone. The British upper class is divided into mumblers and shriekers, but the mumble is ill-adapted to being fascinating in public. (I know only one summer mumbler, a fellow who never says anything other than "Hm," and "n't it?" It is a style of fascination that makes the *fasciné* carry too much of the burden, and I have the impression that it is losing ground among Americans who want to be fascinating.) It is impossible to converse cross-aisle without infringing on the ears of the people at either side. The ears after all are on the sides of the head. And listening, *malgré soi*, to the conversation of the fascinating is like listening to a spiel without a turn—as maddening as to ride a train that never gets to a station.

Present usage of fascinate and fascination is broader than the old, though it has not superseded it. We still have purposeful practitioners of inchauntment, like Billy Graham and Mr. Adelman, but fascination now, at least as often, has a poetic sense. We say that we are fascinated by inanimate things like mountains and diamonds, by abstractions like history or roulette, or by persons who are drawing no bead upon us specifically.

This is subjective, or auto-fascination. The thing that we say fascinates is only the stimulus. Nothing, for example, fascinates more than to ascend a river, always wondering what lies just around the next bend. Auto-fascination demands, however, a modicum of imagination, a bit of curiosity, a trifle of will to be fascinated. An Adelman, a Millman can fascinate a lout.

There are cases in which the boundary between induced and self-induced fascination is less clear—does the snake fascinate the rabbit by a voluntary stare, as the ancients believed, or does the rabbit fascinate itself by following the movements of the snake's head?

When people fascinate me, it is always the result of a collaboration. I want to be fascinated; it takes me out of myself. Saul Steinberg, the artist, says that only swindlers interest me, but this is an exaggeration, the result of a life devoted to caricature. He should have said the disingenuous, which includes practically everybody. A perfectly candid man would be as boring, and as discouraging, as a bank statement. A good liar is a who-dunit. Every word he says demands attention, if you would recognize the lie. This accounts for a good part of the charm of reading newspapers during a political campaign or a strike.

Even more fascinating is the involuntary liar, trying to tell the truth but under the universal compulsion to give himself a break. It is fascinating to listen to his story, or read it, watching for the point at which, like the pitchman, it will take the turn in the narrator's own favour. In listening you sympathize, you identify, you are fascinated, but you must not let yourself be carried past the turn. The man who thinks he tells the truth himself will not feel this species of fascination. I refuse to believe that George Washington said, "I can not tell a lie." If he had, nobody would have voted for him.

What the voters, and I, like is a candidate like the late Earl Kemp Long, three times Governor of the Gret Stet of Loosiana, who said: "Wouldn't you rather have a man like me, half-crazy and half intelligent, than some blatherskite?" After that they were on the *qui vive* to see which half was up.

A guy like that is fascinating.

New ways to wear a suit

The woman who can't find her suit-image this autumn is likely to be a woman who's just plain hard to get along with. For everyone else the search should prove brief and exhilarating, capped with the sort of fashion rapport that begins a long, happy suit association. Colour, for example, couldn't be more congenial; instead of head-on brilliance, most of the new suits incline to muted colours that specialize in instant flattery—reds that veer sharply into blue or earth tones; mysterious, foggy greens; blues and purples beautifully muddled with eggplant; brown unexpectedly used with white; and the new range of deer colours—these, described below. Black? Of course, but grey seems suddenly fresher. . . . Shape can be had this year, more shape than fashion's seen in some time; and for the woman who has been quietly yearning for the sight of her waistline, American designers have brought into play longer jackets with clean, in-curving lines that have no relation at all to the nipping and cinching of other years. None of the skirts with these are skinny or tapered in at the knees; some are straightish, some flared, all clued to getting around without keeping one hand free to clutch up the hem when you're faced with a car door or a bus step. Only the straight-falling skirts, naturally, go with the longest jackets of all to make walking-around suits like the one at the right—some of these, with fur-lined coats. Whatever goes on at jacket-level, as you may have gathered by now, is apt to go on longer; cropped little tops are striking for the hipbone now, a point to be checked carefully in the dressing room before you yield to more instantly ensnaring charms. . . . With the new suit looks, the accessory readings go like this: ten-millimetre pearls—twenty-eight inches to a strand; pendant from them, those already established big pins, worn now like medallions.
Gloves in many-button lengths that meet the shorter sleeves.
Little flips of fur, circling the neck, or looped once and tucked in.
Or, skipping the flip of fur and the pearls, a fur hat speared with a jewelled pin.
The idea, now, more often than not, gets its punch from what's omitted.
With the pearl-medallion sequence, for instance, it's best to skip special hat dramatics; with day-drop earrings, big and fake-jewelled, no necklace spectacular.
Other props to watch for: Twisty necklaces close to the throat—at least seven or more strands of small beads, possibly currant-colour with an aubergine suit.
A rush of semi-precious stones—lapis, malachite, jade, carnelian. Scarfs, especially the printed chiffons that take their tack from tortoise shell and pheasant feathers.

The new deer colours; the walking-around suit

Coming now: the day of the deer—the afternoon of not only fawn but also taupe, clouded amber, hazy hazel, and all the other soft, shy browns that deer are made of. These colours are appearing for autumn in marvellous walk-taking suits of tweeded or textured wool with new, more-spacious jackets built on coat lines, often going nearly to coat lengths, sometimes taking on the extra fashion-dimension of fur lining. The walking-around suit, *opposite:* Fawn-beige wool herringbone tweed, the coat-top lined in bleached white American broadtail lamb. Other news of this look—the white silk satin overblouse, the bulb-shaped fur hat. Suit, of Rodier fabric, and overblouse, by Couture Int'l.; at Jay Thorpe; Nan Duskin; I. Magnin. Lynx hat by John Frederics. Seamless stockings, shoes, by Christian Dior-New York. Lipstick: Pink Poppy, by Beauty Counselors. More deer colours sighted on the next pages.

BRUCE DAVIDSON





Deer colours—two more on the suit path

Here, a suit and a suit-looking dress, both continuing the idea of the new hushed and softened deer-browns. Walking-coated suit, left, news because it acts like a coat in two walk-on parts. This, brushed mohair-and-wool with a deer's colour and texture; the coat-shape sloped out to a hip-length hem over a straight skirt. By Dan Millstein, of Anglo fabric; about $130. Hattie Carnegie earrings. Both at Saks Fifth Avenue. Suit, also at Woodward & Lothrop. Stole-bearing dress, right, that works as a suit—semi-fitted with an overblouse look, in taupe-brown wool. The stole, a loopy necklace of dark mink. Dress by Branell of Or de Laine fabric; $125. Henri Bendel; Julius Garfinckel; Gus Mayer. Hat: Mr. Arnold. Kislav gloves. Gotham Gold Stripe stockings. DeLiso Debs shoes. Lipstick for deer-colours: Tussy's soft-petalled Autumn Rose. Background: the Seagram Building.

BRUCE DAVIDSON





Near-deer colours together now– camel and grey

Converging of colour subtleties, at far left—a grey flannel dress with a longish, yachting-look jacket of camel's hair in its natural colour; the two shades, non-neutralizing each other into fashion brilliance now. Dress data: a bloused top, mid-way sleeves, kidskin sash. Inside the jacket, lining of Paisley-printed wool. Suit by Kasper, of Pacific wool flannel, Einiger camel's hair; about $145 at Saks Fifth Avenue; Julius Garfinckel; Dayton's; Neiman-Marcus. Hat of grey opossum by Sally Victor. Kislav gloves. Lipstick for deer and near-deer: Candy Orange by Max Factor. Coat-dress with big buttons, this page, that leads a suit-kind of life; fawn-coloured fleece of wool and mohair, shaped by a new Galanos technique that moulds the bias fabric to a seamless, dartless, in-curved line—soft but close to the figure. Padre hat of beaver felt. Both by Galanos; at Henri Bendel; Neiman-Marcus; I. Magnin.

BRUCE DAVIDSON

E. Maré



New sash-lift in jersey— browns with white

Jersey in three looks, here, from the collection of Norman Norell, showing his handsome new way with a high-tied sash, and his fresh approach to brown and white for town. Over one dress, here, a white tweed coat that looks knitted.

An enchanting dress-shape, left, in white wool jersey—high-cut sleeves, a passing nod to body contour, a wide sash of mustard-brown wool jersey, tied in a bow, left of centre. Bergdorf Goodman; Hudson's; Neiman-Marcus; I. Magnin.

Sleeveless brown wool jersey dress, right, high-waisted by narrow piping that ties at the back. The coat, white chevron-woven wool with a big collar, patch pockets, receding sleeves. White felt dome hat. All at Henri Bendel. Dress and coat, also at Wanamaker's, Phila.; I. Magnin.

More of the infallible Norell neatness, far right—a two-piece dress of spice-brown wool jersey with high sash. (This, or the white dress, could be sashed lower, if anyone absolutely insists.) Dress at Bonwit Teller; Hutzler's; I. Magnin.

E. Norell





LESLIE CARON

These thirteen fascinators have their own specialties—their own quirks of power over others. Sometimes the quirk is an undefined beauty scored with talent, sometimes it is a kind of disciplined mind, sometimes it is a fascination that has history helping, sometimes in the theatre it is a beam, dimmed unbearably when ordinary lights are on, for the beam is a frightful effort of will power necessary to dominate audiences. Fascination in truth is rarely accidental.

LESLIE CARON, who in her earlier movies had an elusive charm, rather like an indigo bunting, has deepened that charm, caught the elusiveness, and brought both to *Fanny*, the non-musical movie pronounced Fahn-nee, in which her rival charmers are Maurice Chevalier, Charles Boyer, and the incomparable ravishments of the port of Marseilles which held even the Phoenicians in their ships breezing in with purple sails.

THREE LONG-TERM FASCINATORS, two in the painting, one the man who painted it. When Rembrandt's "Aristotle Contemplating the Bust of Homer" goes to auction in November, the opening bid is expected to be one million dollars. This magnificent 1653 work, as the auctioneers will say—portraying the Greek philosopher, who stymied science for centuries because believers thought he had the total answers, and Homer, one of the most durable charmers in poetry, still exerting considerable power—is part of the art collection of the late Alfred W. Erickson, a man with enough pulling power to co-found a notable advertising agency. With twenty-one other Erickson treasures, including a Crivelli, a Hals, a Nattier, a Hans Holbein the Younger, a Fragonard, and two more Rembrandts, this Rembrandt will be auctioned at New York's Parke-Bernet Galleries.

13 Fascinators



REMBRANDT'S "ARISTOTLE CONTEMPLATING THE BUST OF HOMER"

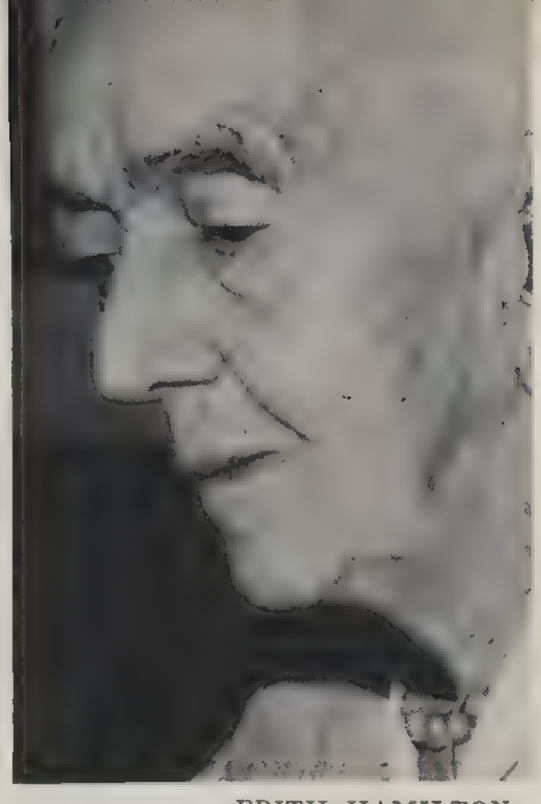


RAYMOND BURR, known to millions from years of television as Perry Mason, has pleased and irritated his audiences, which frequently include lawyers eager to see if in the next installment Perry will at last lose a case against his massive bumbling opponents, Inspector Tragg and District Attorney Hamilton Burger. Over the years Burr's heavy tread as he approaches the hostile witness in court, his easy manipulation of car, defendant, and police sergeants, his believable mannerisms in improbable situations, his solid but showy courtroom tricks manage to fascinate continually, even if the fascination lies partly in trying to figure out how Perry Mason figured it out, how he will force the murderer once again to confess either from the hot witness seat or from a cooler but equally forceful seat in the courtroom audience. It's a puzzle, but not to "I am Perry Mason, an attorney."



ERIC SEVAREID

ERIC SEVAREID, for years CBS News Chief in Washington, now works in New York, one of the fascinators partly involved with CBS Reports. His first television Report—that on Brazil—will be along in a month or so, a report displaying again the oddities of his mind, his surgical wit, his imposing authority, his total engrossment with his subject that pulls audiences in with him by trapping unexpected facets. A man of defined political philosophy, but not of party, Sevareid writes provocatively and clearly, says what he has to say and gets out, as though leaving calmly by the fire exit. When he said back in 1953 on the air that "The country is not in danger of government by fascists or Communists; it's in danger of government by stuffed shirts," he fascinated not only Stuffed Shirts but even people who did not know where they belonged.



EDITH HAMILTON

EDITH HAMILTON, an unknown fascinator for her first sixty years, has been an acknowledged fascinator for the past thirty, has through her extraordinary books enticed millions into joining her heady expedition into Greek, Roman, Hebrew, and Christian wisdom. Remarkably spry at ninety, she journeyed to Greece in 1957 to become an honorary citizen, remains at ninety-four remarkable. In fact, she has edited with Huntington Cairns *Plato: The Collected Dialogues,* prefacing each dialogue with notes, for publication in November. In "Private Idiom," Miss Hamilton wrote in Vogue, "Religion is no longer an indestructible bank into which we can put our savings and receive back a good return. It is taking on the aspect of a spiritual venture. . . ."

H. M. QUEEN ELIZABETH
THE QUEEN MOTHER



H. M. QUEEN ELIZABETH THE QUEEN MOTHER, possessing radiance and serenity, increases her fascination by her unmistakable ability to be fascinated, to take a remarkable interest in people and in everything going on around her; Royalty is supposed to be interested but the Queen Mother really is.

ALBERT FINNEY



ALBERT FINNEY, a twenty-four-year-old actor in London, in the precarious position of being called a second Olivier when what he wants is to be the first Finney. He is far along on his way. Now he is playing the strange and obsessive rôle of Luther in *Luther* after two enormous successes, first as the adolescent Yorkshire dreamer in *Billy Liar* and then as the tough young extrovert in the movie, *Saturday Night and Sunday Morning.* Undefiled drive, coupled with youth, energy, and great talent, generates much of the Finney fascination.

Fascinators

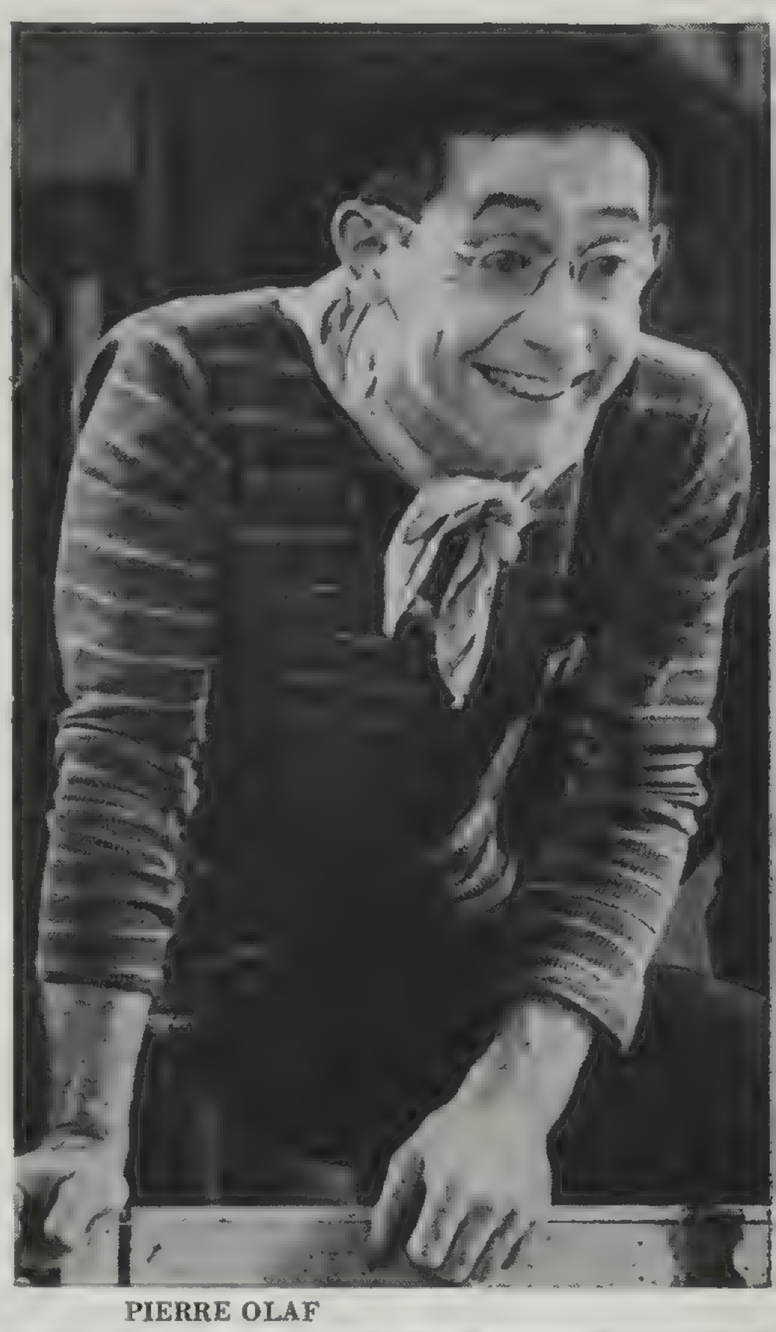


LEOMBRUNO-BODI

TAMMY GRIMES

TAMMY GRIMES, the star of *The Unsinkable Molly Brown,* unlike Molly who "acts purely by instinct," acts after analysis of her rôles, tries for serious portrayals. Miss Grimes wants to make people laugh. "It was a way to make life go the way I wanted it to go, and I always felt that if you can't do what you want, send it up." Assistants to her fascinations, man-stirring gifts she should never send up: a pair of long pretty legs and a spunky-jawed face, as foxy, as tantalizing as unreachable grapes.

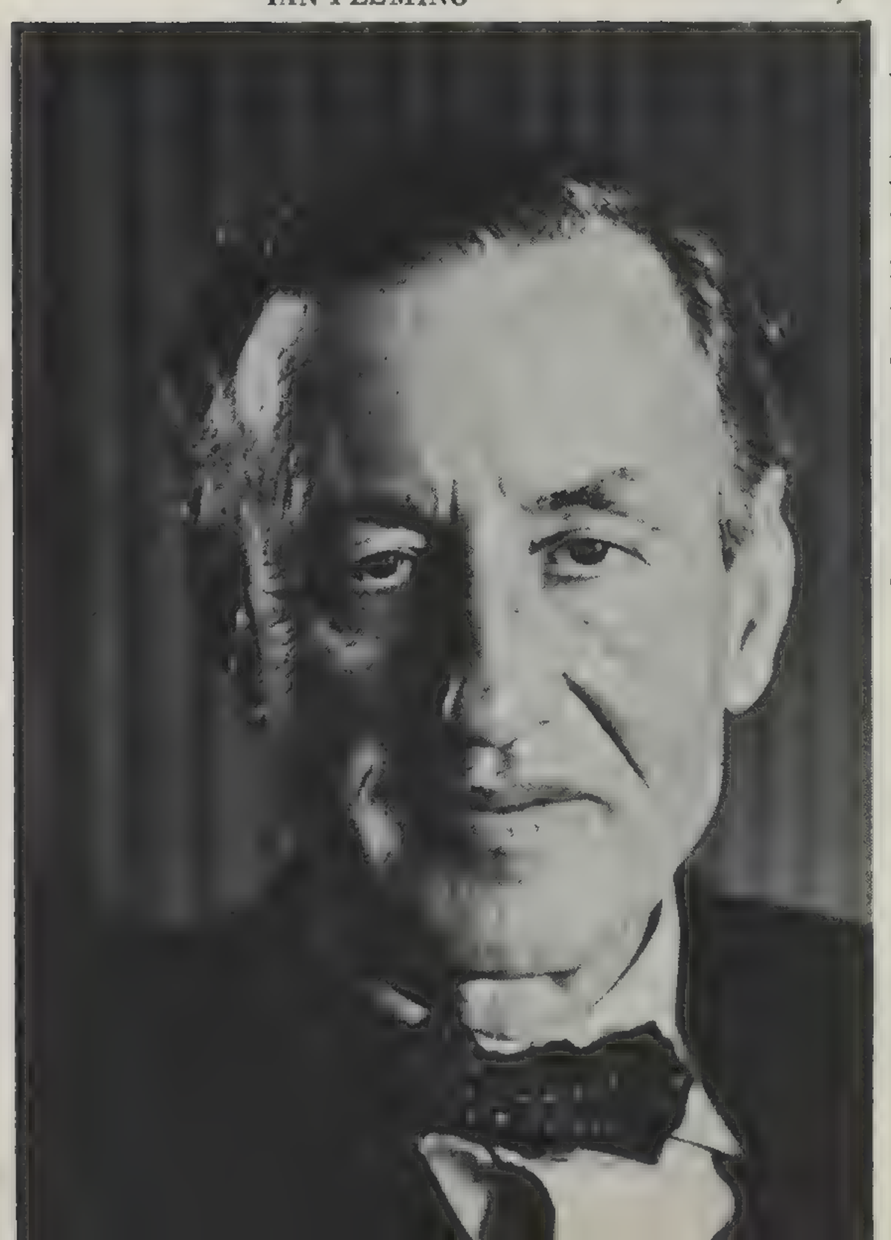
PIERRE OLAF, with his pointed, deliberately funny face, is the fascinator of the musical *Carnival!* which wisely opens on an empty circus set through which Olaf, lonely and melancholy, plays his accordion. Eventually *Carnival!* goes full sweep to strung lights, fireworks, and Olaf flinging his witty feet in a marvellous dance with a swirl of girls.



PIERRE OLAF

IAN FLEMING, one day in 1952, tapped out the opening lines ("The scent and smoke and sweat of a casino are nauseating at three in the morning. . . . James Bond suddenly knew that he was tired.") of a thriller called *Casino Royale,* and James Bond, British Secret Service Agent 007, was born. (The 00 in 007 means that Bond is empowered to kill in the line of duty.) In *Casino Royale* and the eight James Bond books that followed, Bond meets destiny head-on in such glamour spots as a Jamaica canebrake, on the Orient Express, across a baccarat table on the Riviera. Although his adversaries—the latest of which is S.P.E.C.T.R.E., described as "more deadly, more ruthless even than SMERSH"—occasionally resort to such tactics as piranha fish, their most effective bait is Woman, to whose lures Bond responds with an untarnishable innocence. Fleming picked up some of Bond's vocabulary as a Moscow correspondent for Reuters and *The London Times,* more as assistant to Britain's Director of Naval Intelligence. Newest of the James Bond books: *Thunderball,* in which Fleming imbues Bond with the same old fascination. The strength of that fascination comes clear when one hears that a New York lawyer, by way of nothing apparent, announced at a momentarily quiet dinner table: "James Bond is a *fool.*"

IAN FLEMING





CLAUDIA CARDINALE



FRANCES MCLAUGHLIN-GILL

JOHN MASON BROWN

JOHN MASON BROWN has the kind of charm that makes people think, upon meeting him for the first time, that they have somehow known him for years. By the time he has smiled, dropped a gallantry or two, and told an anecdote in his rather miraculous voice (one part Kentucky to one part Harvard to one part honey-and-lemon), he has managed to make his own erudition seem not intimidating but easy, a pleasant accomplishment; has managed to wrap his audience—one person across a table or several million across a coaxial cable—in a glow of private jokes, intensely relevant bits of knowledge, and mutual respect. Rather than telling things to people, he shares things with people—a gift that has made him, for years and years, the country's most valued lecturer. This year, besides lecturing and acting as one of the powers of the Book-of-the-Month Club, he is, as usual, writing a book. This book, his eighteenth, is *The Worlds of Robert E. Sherwood;* its research involved examining fifty thousand documents. Asked when it would be published, Brown drawled: "Posthumously."

ARTUR RUBINSTEIN, who next month in New York will play ten solo concerts, all for charity, is small, quick of movement, rather merry of face, and—at the piano—a tense compression of absolute passion. From the time the great Hungarian violinist Joachim took him, eight years old, to study in Berlin, Rubinstein has managed always to be where the music is greatest, the people wittiest, the world the most fun. During the eight years he spent in Berlin, he heard Joachim's famous string quartet rehearsing, learned from Joachim that extraneous sentiment becomes sentimentality. Of his American début at seventeen, Rubinstein later remembered the San Francisco Earthquake, where he saw Enrico Caruso running down Market Street clutching a Palace Hotel towel and an autographed picture of Teddy Roosevelt. Later, in Paris before World War I, Rubinstein, adored for his wit, knew everyone, made all the night places and all the châteaux, played for pleasure, and never practised. ("It is very boring," he later explained, "to clean the teeth of a piano.") Although he wanted to join the Polish Legion when World War I broke out, the French Government used him in vital propaganda work as well as on tours, where he played for the soldiers with the French violinist Ysaye. After that War, Rubinstein played in every country but Tibet, told reporters that he was "99% interested in women." When he married in 1932, his energies seemed to concentrate. He wanted no one to say to his children "What a pity your father was so lazy."



ARTUR RUBINSTEIN

CLAUDIA CARDINALE, a twenty-two-year-old with all the creamy splendour implicit in the words "Italian actress," achieved with one movie, *La Viaccia,* enough notoriety to be known abroad simply as CC, in the manner of BB and MM. Although *La Viaccia,* in which CC's appearance reduced French critics to words like "carnal," has not yet been shown in the United States, she can be seen here now in *Rocco and His Brothers*—almost often enough to make that movie tolerable. The point about Claudia Cardinale is that almost nobody cares whether or not she likes to cook, what she thinks about UNICEF, or how good her acting is. She just plain fascinates.



ERNST HAAS

Checking out the new tawny plaids



Plaids, going back to the woods for cross-sections of the new, muted, earth-bound colours (the deer browns, the stone greys)—checking them out in supple little wool dresses that are about as useful—and as easy to live with—as money.

Left, above: Plaid on the up and up, plaid on the bias: black, double-crossing a warm, toasted shade of brown. By De De Johnson of Or de Laine wool, about $90. At Rosette Pennington; L. S. Ayres.

Left, below: Plaid, magnified: chutney-brown crossbars on grey wool. The dress has a stand-offish ring collar, is gently bloused north and south of the waistline. By Junior Accent, about $40. At Miss Bergdorf of Bergdorf Goodman; Hudson's.

Hazel-eyed green, right, playing it straight in a stole, mixed with beige and grey in a muted, misty plaid. But there's nothing misty about the fashion presence here—straightaway stoles are as of-the-moment as the straight-from-the-woods colouring. By David Crystal, of worsted, about $55. At Bergdorf Goodman; Julius Garfinckel; Montaldo's; Halle Bros.; Hudson's; Harzfeld's; Neiman-Marcus; I. Magnin. For shops in other cities: page 254.



LEOMBRUNO-BODI





New ideas about the white fur coat

Fashion's long-term attachment for linking "white" and "wonderful"—resulting dazzle always proves the point—this year blazes on to fur coats with a whole new set of rôles to play. *Left:* White mink polo coat to wear in the non-polo hours—drinks, dinner, theatre; its fashion message immediate, unmistakable. By Ritter Bros., of Saga natural mutation mink. This, also at Woolf Brothers; Gus Mayer; May-D & F; Holt Renfrew of Canada. *Right:* Brass-buttoned reefer of white Indian lamb; fitted, but not very. A whole new day-dressing idea here for the woman who loves flat fur, has never thought of a white coat in her life before. By Maximilian, of bleached lamb. Also at Holt Renfrew of Canada. Part of the profile: Sally Victor hat. *Far right:* Big and interesting for day. "Uncombed Danish Sheep" is the unlikely tag line for this coat—a dashing shepherd's-rug shrug. By Ben Kahn, of bleached white sheepskin. Also: Nan Duskin; Creed's of Toronto.

HORST





Money fascination

A test to tell how you feel about money

These fifty questions, given here partly for fun, will never give you a psychological profile of yourself. They may, however, make clearer to you a few of your attitudes towards money, a few of your hardly unique methods of dealing with money, either in bunches or just in change. Nothing so simple, of course, as why I am stingy or why I overtip the wrong people—not for service but just for affectionate recognition. There are no grades, but on page 246 are answers by a money man and by a psychiatrist.

1 Are you a compulsive spender? (Do you buy things to cheer yourself up and then find they're fairly un-right for you?)

2 Have you ever taken a taxi across town to buy steak at 79¢ a pound?

3 Do you habitually send letters special-delivery because you have put off writing them?

4 Do you always feel vaguely guilty about paying too much or too little for presents?

5 Do you value things partly for their Resale Value? Would you turn down the house you loved—beautiful view—because it might not appreciate in twenty years' time?

6 Do you skimp on alterations on your clothes, thereby letting a good dress look wrong?

7 How often do you read the stock market reports? The financial pages?

8 Do you go out of your way, when travelling, to eat at great restaurants and then fail to order the specialties as you feel they are frightfully expensive?

9 Are you geared to a 1938 price index, still maintaining that a $150 coat is only worth $75?

10 Have you any cash, any stash, put aside just for your own fairly secret extravagances?

11 If you set out to buy a $50 dress, are you blind to the wisdom of paying $100 for something you see and love that has at least 40% more to offer in style and usefulness?

12 Do you feel that the friendly telephone is too friendly? Do you count it as a monthly expense?

13 Do you prefer one big luxury to three smaller ones?

14 Do you rationalize extravagances by comparing them to even wilder extravagances? (E.g., making a forty-five-minute telephone call to a friend in Honolulu because it's cheaper by far than flying out for the weekend, which one would scarcely have done anyway.)

15 Do you talk a great deal about money with your husband, or do you reserve one bill-paying session a month for examination and let it go at that?

16 Is it less painful to sign checks than to reel off cash?

17 When you've worn a suit a great deal for two years and suddenly realize it's showing signs of strain, are you unreasonably irritated or can you think with pleasure about buying a new one?

18 Have you ever cut your losses?

19 Do you read the food prices and the specials in the newspaper ads and then ignore them?

20 Did you ever figure out the cost of a dinner party at home? (Do you know what is the "extra"—the butcher's bill, the flowers, or the liquor?)

21 Are you basically a gambler or a standpatter?

22 When you shop with your husband do you veer toward his interests or yours?

23 Are you inclined to indulge in some new interest on the spur; passing a shopwindow, for example, would you suddenly buy a puppy or movie camera equipment?

24 Do you spend too much on insurance, or do you assume some risk yourself? (There is a point at which insurance may be too costly.)

25 Do you know anything about money that your husband hasn't taught you?

26 Have you ever figured the true cost of carrying charges on installment buying?

27 Do you sell your car every two years no matter what?

28 Are you so blind to money that you have no idea what you spend on taxis every week?

29 Do you *suddenly* decide to buy stock for the first time and then just go and buy (as though it were a pair of gloves) without adequate understanding of the stock, the market, the percentages?

30 Do you have marginal compensations about saving, for example—by not buying that wonderful silk coat for $100, you can buy a jaguar jacket for $1,000, which really only costs you $900 because you "saved" on the unbought coat?

31 Do you regret selling a hunk of blue-chip stocks for a human investment, say for a country house?

32 When travelling, do you make efforts to get the best exchange?

33 If you drop a dime under the seat in a cab, do you fish it out?

34 Would you rather have cash than land that might go up in price?

35 Do you count the time during a long-distance telephone call, or simply talk on for pleasure?

36 Do you make a point of saying that money you spend on certain things (say, a summer house) is "really because of the children" when it's actually what you want to do yourself?

37 Do you think more about money than you do about love?

38 When you travel, do you put aside a lump sum, spend it and stop there, or do you feel a few hundred dollars one way or another does not matter?

39 Would you telephone a mildly sick friend in Europe?

40 Do you expect extravagant presents at Christmas, birthday, anniversaries?

41 Do you adhere to the old-fashioned idea that a husband must support his wife, or that life is an equal merger of love, interests, minds, and money?

42 Does it worry you not to have a reasonably fat bank balance or do you feel you can replenish a meagre one over a period of time?

43 Do you balance pleasure and money in relative terms? For instance, do you feel a short, but expensive trip is worth the joy it gives?

44 Would you work at something you love for less or work at something you loathe for lots?

45 Do you carefully keep check stubs or do you ask at your bank from time to time for your checking account balance?

46 Do you spur your husband on to higher motives in a dedicated career or do you encourage him into a higher income bracket?

47 Do you only feel safe if you have enough money in the bank to get to your father's home base?

48 Do you keep accounts? Alone? Jointly, with your husband? Have you stopped keeping accounts—or have you just let the incoming money flow into necessary, and capricious channels?

49 Do you think of "money in the bank" or "in the market" as a bulwark against disaster?

50 Do you get a feeling of expansiveness by saying "charge it" rather than paying cash?



SUITS WITH
SOMETHING
NEW TO SAY



Making suit-news as of now: the longer-playing jacket—with its new trend away from the strictly straight and narrow.

Left, the walking suit (jacket prolonged into coat status)—it's in for a brisk season. Here, in fleecy red wool. By Matlin, of Worumbo fabric, about $190. At Bonwit Teller; Woodward & Lothrop; Dayton's; Joseph Magnin. Lederer handbag. Gloves by Superb; the sable beret by Mr. John.

Right, the more-fitted look. Still far from a close scrape, here it shapes long slow curves in one of the new lengthier jackets. In spice-brown tweed—wool and reindeer hair. A Galerie fashion, about $90. Rosette Pennington; Cherry & Webb; Bramson's; Vandever's.

KAREN RADKAI

MORE OF THIS YEAR'S SUIT-TALK







Far left: The good grey suit, looking better than ever now that greys are current and choice. Convertible (at the flip of a jacket) into a later-in-the-day look; charcoal wool with a ribbed white silk put-over. By Oleg Cassini, about $185. Saks Fifth Avenue; Gus Mayer.
Near left: Navy-blue suit—there's news in the colour, the close little jacket. Wool, with a navy-blue silk satin put-over. By Jerry Silverman, about $125. Miss Bergdorf of Bergdorf Goodman; Harold's. Evins shoes.
Right: The new curves—here played close to the body. The suit of curly black mohair-and-wool, with its own magenta-and-black printed silk blouse. By George Carmel, of John Barr wool, about $245. At Bergdorf Goodman; Halle Bros.; Frederick & Nelson. The hat by Mr. John; shoes by Pappagallo.

KAREN RADKAI

MORE OF THIS YEAR'S SUIT-TALK







Far left: New, vivid space-blue, plaided with grey in a suit that's curved—but not nipped—at the waist; biased skirt with a smooth, supple flare. By Oscar of Beverly Hills, of Lesur wool; about $160. At Saks Fifth Avenue; Jenny's; Neiman-Marcus. The hat by Sally Victor. Near left: Black and white checks, plotted with sizable buttons, knitted margins. By Lilli Ann of Forstmann wool, about $90. Saks 34th St.; Joseph Magnin. Pappagallo shoes. Right: The long-playing jacket, sashed—limber little suit with a fresh bias on black and white checks. This, for country or city. By Davidow of English knitted wool; about $125. The pin by Hattie Carnegie. Both at Altman's. Suit at Joseph Horne; L.S. Ayres; I. Magnin. (For shops in other cities, see page 156.) Black felt hat by Mr. John; the shoes by I. Miller.

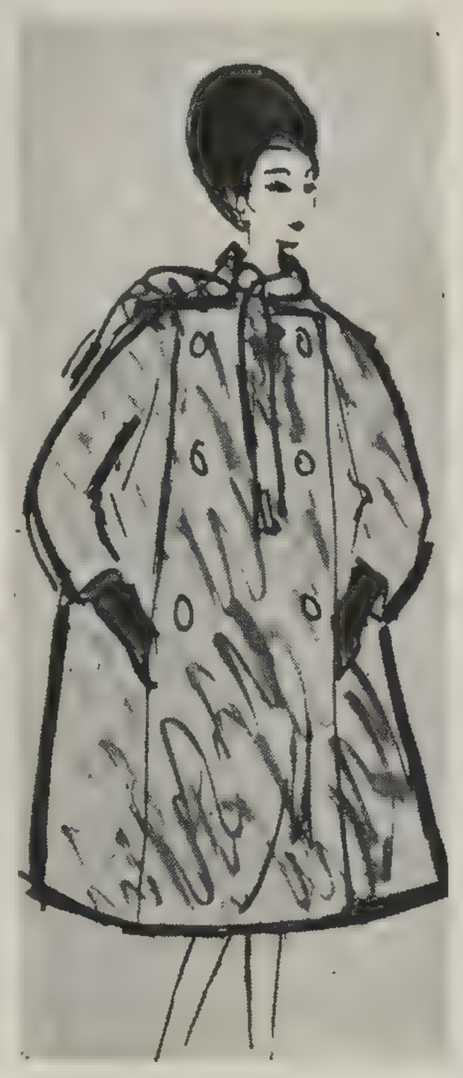
KAREN RADKAI

Young looks going on now

On these pages: an all-points bulletin on the clothes most likely for figures junior in size, young in slant-on-life. Current but fad-less, all the looks on view here are slated to go on . . . and on. On this page: Jacques Heim Jeunes Filles copied here. *Left:* Little-evening red crêpe with long-fashion-life expectancy, a pronounced fondness for dining out. The boat neck dips to a low cowl back. By Hayette in crêpe of Avisco rayon and Celanese acetate; about $40. *Right,* top to bottom: Grey worsted overblouse, back-buttoned, banded with welting; sheath skirt (on a camisole). By Hayette of Hockanum fabric, about $55. New scarf-coat of mellowed yellow wool, reindeer hair, and nylon tweed. By P.R.L., about $85. Blue looped mohair-wool-and-nylon tweed sheath, bloused back. By Hayette; about $50. Narrow camel-coloured suit with calm assurance. The lightly fitted, squared-off jacket is double-breasted, the skirt slim. By P.R.L., of Hockanum wool; about $70. *All the clothes on this page are at Bonwit Teller; Julius Garfinckel; Hudson's; I. Magnin.*











The young-clothes-most-likely, all points bulletin, Part II. All the clothes on this page—by Lanz. Also in junior sizes. *Near right:* Black dress with the good-lines kind of simplicity—figure-shaped, except for shoulder bows; untrimmed. The neckline is high, wide; the skirt flares out in a trumpet shape at the hem. In Onondaga fabric of wool and silk; about $66. *Far right,* top to bottom: Red wool dress and cardigan jacket, edged with black braid. The dress has a black wool jersey top, no sleeves, a gored skirt. Of Stevens wool; about $90. Black and white checked wool dress that looks two-part but isn't; has complete grasp of the all-day situation, country or town. Stevens fabric; about $46. Wool dress and jacket, country-bent. The jacket—green and black plaid, fringed, buttons up to the neck. The dress—to wear uncovered for late-day firesiding—bright green and sleeveless, has a gathered skirt. About $90. *All clothes this page at Bonwit Teller; Wanamaker's, Phila.; Rich's; Hudson's.*

Evidence for the circumstantial luncheon

The misty origins of the word luncheon suggest a meld of the English dialect words *lunshin*, a lump of food, and *nonshench*, a noonday drink. In its most charmed life, however, a luncheon becomes a *déjeuner de circonstance*, the French idea of a planned party that might be spurred here for any number of reasons. The arrival of an out-of-town friend, the response to a letter of introduction, or merely the pleasure of gathering a lively group of friends at midday—and a lively group naturally implies both men and women.

Happily for the hostess, luncheon involves the advantages of spontaneous invitations by telephone, an informal ambience, and less costly food. During the week, when people are pressed, the luncheon time lapse is about two hours, but on weekends, it can stretch languorously into the early afternoon. Especially in winter, many New York hostesses entertain at Saturday or Sunday luncheon repeating a pleasing formula of food, service, and setting, particularly if the dining room has a delightfully sunlit view.

In addition to the obvious compliment of receiving friends at home, many hostesses find that the mechanics of midday entertaining fall into more flexible forms. Guests may be seated and served, partially served, or completely self-served from a massed still-life buffet. Settings may range from place cards at one great table to a scattering of small tables with carafes of wine placed on them. Cocktail bits stop at salted biscuits, roasted almonds, and crisp raw vegetables passed with long drinks, sherry, and *apéritifs*. Here, menus for *déjeuners de circonstance*, some with ceremony, some without.

LUNCHEON FOR TEN

(Served by two)

GNOCCHI À LA PARISIENNE

Little poached dumplings in a Mornay sauce slightly gratinéed.

Dry white wine

COQ AU VIN

Chicken casserole cooked with red Burgundy wine, little onions, carrots, and a bouquet garni.

ROMAINE AND BOSTON LETTUCE SALAD

with hard-boiled eggs, oil and vinegar dressing

CRUSTY FRENCH BREAD

BEAUMONT CHEESE AND CRACKERS

Red Burgundy wine

COLD APRICOT SOUFFLÉ

with marmalade sauce

COOKIES

COFFEE

LUNCHEON FOR FOUR

(Served by one or two)

SAUSAGE IN PASTRY

Polish-type sausage, boiled, peeled, and baked in a pastry envelope.

HOT POTATO SALAD

Potatoes cooked in their jackets, peeled and sliced, and while still warm mixed with French dressing, a little minced onion, and chopped parsley. Serve immediately.

RAGOUT OF LAMB

with little white onions, baby carrots. The meat well-browned with chopped onions, a whiff of garlic, tomato paste, white wine, a little broth, bouquet garni, salt and pepper.

BUTTERED GREEN PEAS

HARD ROLL

Beaujolais

MELON SURPRISE

Cranshaw melon balls. Soak with raspberries in port wine. Chill; serve in the melon shells.

Champagne

COFFEE

(*Turn the page*)

Clue: Paris, midday

In Paris, where husbands come home for lunch, and wives are prepared to feed not only husbands but friends the husbands meet en route, the table opposite is set for a *déjeuner de circonstance*, a party luncheon with a special purpose—to celebrate a christening, a confirmation, passing the *baccalauréat*, or the award of the Legion of Honour. In this country, it could mark just the delight of living this day. The linen mats, the blue Céralène china, the pottery basket centrepiece, the silver butter plates, and the roll on the napkin mark this as a midday, rather than an evening party. Turned over in the French manner, the heavy Puiforcat sterling silver knives and forks are ruggedly Louis Quatorze. The three slender crystal goblets, one for the red wine, one for the white wine, one for the toasting champagne, are Baccarat's "Dom Pérignon." Because of the wines, another timely luncheon advantage: *apéritifs* for pre-luncheon drinks. Guests at a well-plotted luncheon get to it quickly.

BOUCHER

VOGUE'S FASHIONS *in* LIVING

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"Splendid, Your Royal Highness. This is your palace?"
"Yes, and I'm holding my favorite falcon."
"But certainly you need more than a floor to be Cleopatra."
"No, the floor will be quite enough, thank you. Little golden flecks run through it, like sparkling rivers."
"Admittedly, the floor is elegant, befitting stately trappings–"
"Four hundred slaves rowed four hundred days to bring it to me from . . . from the Kingdom of Vinyl!"
"To be sure, Vinyl. But still, to be Cleopatra, you must–"
"Oh, Mr. Shaw, *you're* the writer. Where's your imagination?"

If you so decree, we will send you a free booklet of color schemes specially prepared to help you decorate your palace with Palatial. Write Armstrong, 6109 Thomas Rd., Lancaster, Pa. In Canada, Dept. 91-U, Montreal, P. Q.

□ Palatial Corlon is one of the famous

Armstrong VINYL FLOORS

Menus for the circumstantial luncheon

(Continued from page 234)

Luncheon for six to ten

(Semi-buffet; served by one)

TERRINE OF PÂTÉ
Baked ground pork, chopped chicken livers with onions, eggs, brandy, cream, and spices.

FRENCH BREAD AND SWEET BUTTER
(Self-service from the buffet)

ROAST LEG OF LAMB
Lamb with a whiff of garlic, roasted very pink and served with its own juices as sauce.

TINY WHOLE ZUCCHINIS
buttered and minted
(Served at the table)

WATER-CRESS AND CELERY SALAD
oil and vinegar dressing

APPLE TART
Fresh apple tart with a base of apple sauce fortified with Calvados and butter, garnished with chopped pistachio nuts.

CARAFES OF RED WINE ON THE TABLE

COFFEE

●

Cold-weather luncheon for six to eight

(Served by one)

BUTTON MUSHROOM TARTS
Sauté tiny closed mushrooms in butter with a little lemon juice, nutmeg, salt, and white pepper. Fill flaky tart shells with them; top with a rich cream sauce, made with a little white wine, a speck of nutmeg, the yolk of an egg, and cream.

BAKED VEAL CHOPS
Basted with butter, tarragon, dried or fresh, and a little white wine.

PURÉE OF LIMA BEANS

GREEN PEPPER SALAD WITH ITALIAN ONIONS
The peppers are roasted, peeled, and seeded, then mixed with thin-sliced red Italian onions and French dressing.

BRIOCHES

ROSÉ WINE

MACÉDOINE OF NECTARINES, PINEAPPLE, AND RASPBERRIES

PETITS FOURS

SWEET WHITE BORDEAUX WINE

COFFEE

Luncheon for eight

(Semi-buffet; served by one)

RAMEKINS OF BAKED EGGS
with cream and Gruyère cheese
(At each place. To be eaten with a spoon)

BRAISED TONGUE FLORENTINE
Braised tongue with a Madeira sauce served on a bed of puréed spinach, spiced with a dash of nutmeg.

WATER-CRESS AND TOMATO SALAD
cream and mustard dressing
(Served at the table)

HOT ROLLS AND BUTTER

BABA AU RHUM
Baked in a ring. Filled with kumquats in syrup with Cointreau, swirled with whipped cream.
(Self-service from the buffet)

CARAFES OF RED WINE ON THE TABLE

COFFEE

●

Hot-weather buffet

(Self-service for twelve to fourteen)

JELLIED BROOK TROUT
with horse-radish sauce of prepared horse-radish mixed with whipped cream.

CHABLIS WINE
in coolers on the buffet

BURGUNDIAN PARSLEYED HAM TERRINE
Ham boiled with white wine, water, calves' feet, spices, shallots, chervil, and peppercorns, boned and pressed into a terrine. The stock is reduced and a great deal of chopped parsley is added to it before pouring it over the ham. It is then well chilled until the stock jellies. Serve in terrine.

COLD RICE SALAD
Boiled rice with chopped scallions, mint, and diced, skinned, and seeded tomato. Lemon French dressing.

FRENCH BREAD

TRAY OF CHEESES
Roquefort, Camembert, Edam, Port du Salut

ORANGE AND CHOCOLATE MOUSSE
Chocolate mousse made with a little orange juice and grated rind, whipped cream and a dash of orange liqueur.

(Sauce of whipped cream with sugar and orange liqueur)
Red wine and dry white wine
(give a choice)

COFFEE

Cold-weather luncheon for six to eight

(Served by one)

ONION TART
A quiche made with sliced onions melted in butter, then placed in an uncooked tart shell with a custard of cream and eggs, seasoned with salt, pepper, nutmeg, and cayenne pepper, then baked. Serve warm.

KENNEBEC SALMON
Salmon or salmon trout, baked with a sauce of butter, fresh chopped dill, and anchovy.

PARSLEY POTATO BALLS

THIN-SLICED CUCUMBER AND TOMATO SALAD
French dressing

MOSELLE WINE

MACÉDOINE OF FRESH FRUIT
with champagne and walnuts

TOASTED SLICED POUND CAKE

CHAMPAGNE

COFFEE

●

Buffet luncheon for any number

(Self-service from the buffet)

RISOTTO WITH SHRIMPS
Rice sautéed with minced onion till transparent, then simmered in consommé with fresh tomato. The shrimps are sautéed separately in butter and added to the rice before serving.

RHINE WINE

BITKI À LA CRÈME
Ground raw chicken and ground raw veal mixed with whites of egg, cream, butter, salt, pepper, and nutmeg, then formed into tiny round cakes and sautéed in butter with sliced mushrooms. Sour cream is added to the gravy and simmered to make a sauce.

BABY CARROTS
buttered, and sprinkled with chopped parsley

ENDIVE SALAD MIMOSA
with French dressing and topped with chopped hard-boiled egg and chopped chervil.

POPOVERS

RED BORDEAUX WINE

COFFEE

THE NEW SILVER SCULPTURES



Many smart silver dollars will be going into sterling silver patterns that put their whole case for beauty into sculpture rather than laid-on ornament, into proportion and balance rather than intricate incision. In one of the new silver dazzles, "Dimension" (left and right), the switch in the knife's blade is its relationship with the handle: when the blade lies flat on the table, the handle shows slender and tall, its marking on the side. When the handle is placed in an alternate position, flat on the table, the blade looks like a small sail, its cutting edge soaring above neighbouring spoons. Wide, curved, and short-pronged, the fork bowl is semi-spoon. (By Reed & Barton, a moving force in modern silver design; 6-piece place setting, $42.50*. Georg Jensen; Denver Dry Goods.) More, page 240.

*TAX INCLUDED

SKETCHES BY EDWARD KASPER

BERT STERN



SILVER SCULPTURES

continued



Like some of the old designs for which we can be almost as grateful to Paul Revere as we are for his messenger work between Boston and Lexington, some new sterling silver shines with the glow of cool, clean, simple lines, built-in rather than applied beauty. "Classique," (left and right) is an undecorated interplay of precise bevels, luminous planes, concave surfaces, and smooth, slightly rounded backs. Curved for holding power, the handles fit fingers, have good balance. The broad bowl of the spoon has a squarish tip, not only practical but with family connections: the Romans used such blunted spoons many centuries B.C. The knife blade is short, roughly triangular. A fresh reprise, by Gorham, of classic design, "Classique" might quickly become a classic. 6-piece place setting, $46*.

*TAX INCLUDED



SKETCHES BY EDWARD KASPER

BERT STERN

IS TRAVEL READY FOR PEOPLE?

BY MALCOLM BRADBURY

An English eye view of American transportation

EDITOR'S NOTE: *Malcolm Bradbury, a transatlantic commuter, is the author of that slash at English provincial university life,* Eating People Is Wrong. *This is his fourth article for Vogue.*

If it seems bold that I, an Englishman, have the gall to set up as an expert on American travel, let me explain that most of the travelling that is done in the States these days appears to be done by Englishmen. They are mostly students visiting the States for one year (after which they return, grotesquely changed, to their native land) and they play a large part in American life.

Their function is to help Americans to be more American; at no time are Americans more hospitable, more boastful, more chauvinistic, prouder of their bathrooms, fonder of homogenized milk and hominy grits, than when there is a visiting Englishman around.

Curiously enough, these students would not have the least inclination to travel in their own land; yet, once they set foot on the American shore, a savage unassuageable wanderlust takes hold of them. They stand in bus stations, clad in university blazers with badges like fried eggs on the pockets and in pants pleated the wrong way, looking up schedules to Mexico and Maine and Manitoba. You will see them one day riding up and down twenty or thirty times in the express elevators of the R.C.A. Building in New York; on the next, standing on the rim of the Grand Canyon, trying to think of a use to which it could be put; and three days later they'll pop up again in Mexico City, not drinking the water.

The reason for their wanderlust is twofold. First, they assume, quite simply, that America is the same size as England. Second, they are told by Americans that America is an easy country to travel in. It is only after they have done their fifteen-thousand-mile tour that they find this to be untrue. And, while I admit that I am more than usually prone to misfortune when travelling, I think I can say definitely that while people may be ready for travel, travel is not yet ready for people.

I have travelled all over America by bus, train, and plane, and I must say that all the major forms of transportation seem to me not yet to have reached the height of perfection, or to have passed it. Far be it from me to offend the national advertisers. I know they try their best but—with me around at least—there is always something to go wrong.

Busses.

Busses are a means of transportation that always arrive at Pittsburgh at two A.M., so that the company's employees can wake you up and take your pillows away.

It's these small inconveniences that worry me: the time, for instance, that the air conditioning failed in Las Vegas, Nevada, and the sweat turned my clothes to paper; the time the bus broke down, mysteriously, in the middle of the desert and we all lay underneath it, to keep cool, until the replacement came along; the time when all the other passengers started to steal my hand baggage, piece by piece, when I got off to visit the men's room at rest stops.

What I dislike most, however, are the schedules, and the reason why I dislike them is that I am naïve and assume them to be in the form of statements rather than hopes. They state, for instance, that it is possible to travel across the continent without changing your seat more than once. I have tried to have this happen to me several times, but it never has. It is usually at four in the morning that the driver turns on the loudhailer and rouses you from a hideous sleep by announcing: "We are now crossing the Mississippi. It is (such and such) deep, and (such and such) wide, at this point, and there are seven-hundred-and-twenty-three sand pipits nesting in the left bank."

Having aroused you by a characteristic American means, the giving of numbers, he then comes to the point. "There has been a change of schedule as we are now running four hours late, and you will be put aboard another bus at Boise, Idaho, while this bus is being rebuilt. Please stay in your seats until the bus stops. Then rush for the door, kicking each other and punching babies." I think it is remarkable to be able to cross America in three days, but it has never happened to me, except in a timetable.

Bus schedules are, of course, assumed by innocent passengers to be information; they seem to say: "We will arrive in Saint Louis at two A.M." What they actually are is Challenge. By being set just *slightly* in advance of any possible human speed, they dare the driver to exceed the speed limit and drive over the tops of cars in order to reach his destination in time. There are two types of driver: the rookie (unsafe, unreliable, courteous) who accepts the challenge and tries to make it on time—these are the ones you meet on the highway when you are driving a car; the elderly, saddened, depressed type (safe, reliable, discourteous) who knows it is no use and won't even try—these are the ones you are driven by when you actually take a bus.

Bus schedules also promise *(Continued on page 255)*



Wheedle on Crane's

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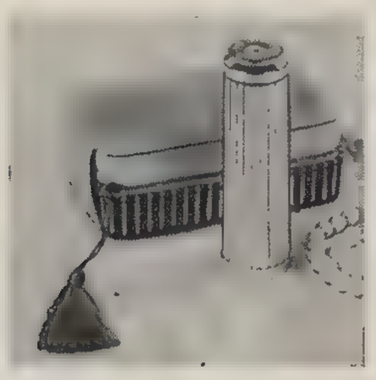


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"THE BEST OF THE BEST"

(Continued from page 179)

The Northerner feels redeemed, for he, being human, tends to rewrite history to suit his own deep needs; he may not, in fact, publish this history, but it lies open on a lectern in some arcane recess of his being, ready for his devotional perusal. He knows, as everybody knows, that the War saved the Union. He knows, as everybody knows—and as Lincoln, with sardonic understatement, said—that slavery was the *sine qua non* of the War. But that *sine qua non* is not enough for the deep need for justification. Even "almost all," if the all is salted with psychological and historical realism, is not enough. The *sine qua non* has to become a secretly enshrined ikon of a boy in blue striking off, with one hand, iron shackles from a grizzle-headed Uncle Tom weeping in gratitude, and with the other passing out *McGuffey's First Reader* to a rolypoly pickaninny laughing in hope.... From the start America had had adequate baggage of self-righteousness and phariseeism, but with the Civil War came grace abounding, for the least of sinners.

Thirteen years in the making, The New English Bible is the work of a number of scholars under the direction of Dr. C. H. Dodd. This edition, published jointly by the Oxford and Cambridge University Presses, includes only the New Testament; the scholars are now at work on the Old. Their intent is to clarify the meaning of the Greek; their problem, too often in this New Testament, is a pronounced inability to write unmuddled English.

The strength of St. Paul's "for it is better to marry than to burn" waters down to "Better be married than burn with vain desire"; the famous resonance of the first line of the Gospel According to John—"In the beginning was the Word"—gives way to the flabby "When all things began, the Word already was." Here, two versions of Luke II, 1-14: the first from the 350-year-old King James Bible, the second from The New English Bible.

KING JAMES VERSION

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. (*And* this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem, (because he was of the house and lineage of David,) To be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this *shall be* a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Glory to God in the highest,
And on earth peace,
Good will toward men.

THE NEW ENGLISH BIBLE VERSION

In those days a decree was issued by the Emperor Augustus for a general registration throughout the Roman world. This was the first registration of its kind; it took place when Quirinius was governor of Syria. For this purpose everyone made his way to his own town; and so Joseph went up to Judea from the town of Nazareth in Galilee, to be registered at the city of David, called Bethlehem, because he was of the house of David by descent; and with him went Mary who was betrothed to him. She was pregnant, and while they were there the time came for her child to be born, and she gave birth to a son, her first-born. She wrapped him round, and laid him in a manger, because there was no room for them to lodge in the house.

Now in this same district there were shepherds out in the fields, keeping watch through the night over their flock, when suddenly there stood before them an angel of the Lord, and the splendour of the Lord shone round them. They were terror-struck, but the angel said, "Do not be afraid; I have good news for you: there is great joy coming to the whole people. Today in the city of David a deliverer has been born to you—the Messiah, the Lord. And this is your sign: you will find a baby lying all wrapped up, in a manger." All at once there was with the angel a great company of the heavenly host, singing the praises of God:

"Glory to God in highest
heaven,
And on earth his peace for men
on whom his favour rests."

A lively exploration of stars, atoms, waves, light, colour, and other esoterica, **Music of the Spheres** ***by Guy Murchie skims easily and knowingly through facts, curiosities, and theories. In the book, published by Houghton Mifflin, there is, for example, this masterfully understandable hint at Einstein's theory of relativity, which proves in part that space and time are only aspects of things: "Nebraska as a place . . . means something to people now because the*** **now** ***makes it more than a place. It makes it an event. But if you throw away all ties with time, Nebraska evaporates into nothing. Where were the rocks and soil of Nebraska a couple of billion years ago? . . . Nebraska, in the cosmic view, has to be a time as well as a place if it is to mean anything. Strictly speaking, it is an*** **event** ***in earthly history."***

Here in quite another vein, is the story of Mrs. Ann Hodges, who said, when asked how it felt to be the first known person in the world hit by a shooting star, "I feel bruised."

Considering that each square mile of earthly surface receives an estimated average of only one meteorite every thousand years, it is not surprising that people almost never get hit by them. . . .

The first fully authenticated instance on record of any human being hit by something out of another world is the recent episode of Mrs. Ann Elizabeth Hodges of Sylacauga, Alabama. A plump housewife of thirty-two, she was taking a noontide nap covered with two quilts on a sofa in her one-story frame house early in December 1954 when suddenly a "brilliant fireball" streaked downward from the western sky, making a trail of smoke that was seen by hundreds of people as far away as Mississippi and Georgia. Over Alabama it exploded (probably from the pressure and heat) and a boom "like thunder" drew heads out of windows for fifty miles around as the separate pieces and molten spherules fell over the wood-patched farmland.

Mrs. Hodges did not hear the burst in the sky but was awakened shortly afterward with an unaccountable shock. As she recalled it later, "Mama came running in" from the next room "and asked me if the house was falling down. I said I didn't know. I thought it was the chimney. I got up and started out of the house. Then my hip began hurting."

Just after that, the two women noticed the jagged hole in the ceiling and found a black, nine-pound stone on the floor. They were quite excited, but it was nothing to the reaction of the world outside. Within a couple of minutes "neighbours came flooding into the house, followed by cops and more neighbours." A doctor took Mrs. Hodges to his office to X-ray her space wounds but found only bruises on her hip and hand. Maxwell Air Base in Montgomery, fifty miles to the south, sent forty airplanes out looking for the wreckage of "a burning airliner." A couple of hours later, an Air Force helicopter landed in the Sylacauga schoolyard, and its crew took charge of the "angular rhombus" meteorite.

When Hulitt Hodges came home tired and hungry from his job as a tree surgeon, his wife greeted him as gently as she could. "We had a little excitement around here," she began. "A meteor fell through the roof." But Hulitt Hodges quickly reddened into a fury of frustration. Not only did he have a bruised wife, a hole in his roof and hundreds of people tramping open-mouthed through his living room, but the stone that caused it all, "his" meteorite, had been "stolen" without his even seeing it.

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MONEY FASCINATION

A test to tell you how you feel about money

Continued from page 225

Here are general answers to the test, some from a money man and some from a distinguished psychiatrist. Both of them put a symbolic skull and crossbones on their answers: poisonous if taken too seriously or too literally. The answers should be taken with understanding, realizing that the test is neither the equivalent of psycho-therapy nor of concentrated sessions with a banker or investment counsellor. The R*: use with common sense.*

1 Compulsive spending indicates lack of security, a need to get momentary relief from unconscious anxiety by the magic of money.

2 The idea of a Bargain is more important to some people than the product or the expenses in getting it. Such people may have confused the issue—getting a Bargain means they are good, being stung that they are bad.

3 Those special-delivery letter writers may be procrastinators who have a vague feeling of threat hanging over them. It is usually better to put off being definite, they imagine.

4 If you have a guilt feeling about the size of the present, it may be a distortion of values—a fear that the recipient might feel you are either stingy or showing-off. The truth may be that the recipient will like whatever you give—price has nothing to do with it.

5 To this question of Resale Value, the money man we talked to said: "Turn down the house." The psychiatrist said: "Consider whether you want pleasure now or money later."

6 You are clothes-foolish if you skimp on alterations.

7 There is no right or wrong to the question of reading the financial pages, the market reports—but information never hurt anyone.

8 If you fail to order the specialties, you may feel you don't deserve the best; you're apt to be mean to you, and won't give yourself a treat. (Men usually say, "We're here, spend the money.")

9 You won't accept realities.

10 You are like thousands of women if you have a stash.

11 It is often better to spend the $100 and save on something else.

12 The friendly telephone shows a need for human contact—the phone is a talisman against loneliness.

13 The one-big-luxury person may have more regard for self; the three-small-luxury people may be less sure of themselves, their taste, and their judgment.

14 The rationalization of extravagance depends on the degree to which the person understands what he or she is doing, the ability to admit to true extravagance.

15 If money is discussed pretty constantly, the couple may seem to be talking only about money but the establishment of control is really the stake.

16 Cash may connote something really unpleasant while a check does not seem like money.

17 You should not be irritated and should have pleasure in buying a new suit. In that case, you are secure about your values.

18 If you cut losses you are willing to admit mistakes; you don't always have to be right.

19 These watchers of prices feel they do not need to participate; they can enjoy the knowledge of bargains without buying them.

20 It is obviously better to know the cost of a home dinner party, and what the "extras" are.

21 The gamblers think money means mastery and are willing to take a chance to get it. The standpatters are often frightened people who think that to risk means to lose, and therefore they can not admit to themselves that they may be wrong. The compulsive gambler and the compulsive standpatter may be equally sick.

22 If you veer towards his interests, you may be showing dependency, if towards yours, showing egotism. It is the degree that counts.

23 Impulse buyers may have trouble getting themselves to the point of simple shopping; impulse buying breaks through their own barricade of stinginess.

24 There is a point at which it is often better to take some risk yourself.

25 Women should know more about economics than just home economics.

26 You are too ignorant about money if you do not figure the true cost of carrying charges.

27 The trick lies in "no matter what." When buying a car, obviously, the cheapest way is to pay cash, the next cheapest way is to pay down as much as possible, pay off as quickly as possible.

28 Practically everyone is *too* blind.

29 If you do not understand the stock market or your own emotional stability, you are foolish to dive in. You might begin by writing to Department P of the New York Stock Exchange, 11 Wall Street, for its free booklet, "Does It Make Sense for Me To Buy Stocks?"

30 Those compensations are not marginal, they are the kind that can sink you.

31 You may regret, but you probably did the right thing.

32 If you do not try for the best exchange, you may be too lordly about money, with perhaps some feeling that too great a concern is vulgar. *(Continued on page 248)*



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MONEY FASCINATION

Continued from page 247

33 If you fish out the dime, you may be showing stinginess, unwilling to let the driver or the garage man have an unmerited dime.

34 If you prefer the cash, you are a stand-patter. (See No. 21.)

35 This depends on how secure financially you *feel.*

36 If the summer house is really for you, you may not be aware of your own deceit, or you may feel guilty about your own needs.

37 If you think more about money than love, you need help.

38 It is better if you can stop when you reach the limit, in most cases, but if travelling far away with perhaps no chance of returning, it may be better to spend the extra. Yes and No.

39 Telephoning to Europe may be mixed up with your own image of yourself as frightfully thoughtful when partly what you are doing is pleasing you.

40 If you *expect* extravagant presents, you may be expecting more than you are entitled to. You may be spoiled.

41 If you adhere to the idea that a husband must do all the supporting, you may have confused money with rights. The husband may prefer to feel like a pasha. That kind of marriage might do better with more merger.

42 The answer to this depends on age: the young feel they have time, the older ones that they do not.

43 You should balance them. If you take the short, joyous trip, you may feel you are worth a treat.

44 If you work for lots at something you loathe, you have mixed up your values by putting too much emotional stock into money.

45 You should keep check stubs, but on the other hand, if you forget occasionally, it is not a national disaster. Balance yourself as well as your check book.

46 This decision depends on maturity, not age. It is too young if you think that money is an end.

47 Your father stands for security but after a certain age you should develop your own.

48 You should keep some accounts. It does not matter whether alone or jointly. It is adolescent to let money flow capriciously.

49 Money in the bank is a bulwark if disaster comes, but money in the market may not be. Before you have money in the market, you should have enough money in the bank.

50 If you get a feeling of expansiveness from saying "charge it," you are still pretty young emotionally, are acting out a fairy princess rôle: royalty does not carry cash. The glow may come because the magic of charging gives a sense of free mastery.

PARIS REPORT

(Continued from page 182)

Fringe, looking very worldly, appeared on heavy tweed suits (heavy black fringe), on late-day wools (deep silk fringe), and on evening dresses (beaded fringe), in many houses. There was no black for day; the non-black idea in Paris for day clothes ran the gamut from café au lait, to camel, to bright brown; every shade of grey; a good bit of dark green; more than a little white, nearly always with brown; yellow and orange and dark red and, occasionally, navy blue; plaids or checks, brilliant or black-and-white; an occasional true red or grape or magenta or bright pink.

The tweeds looked plucked-up; wools were often like thick lace; there was a tendency to fuzziness in many of the suit and coat materials, and the deep fleecy fabrics for overcoats still held their own.

At *Patou*, one difference was the hooded black dinner suit, a short flaring jacket over a décolleté evening dress. Another, a collarless checked coat, faced on the side-closing with wide biased checked bands. A black jetted velvet short dinner coat, with a jetted hem, over a fitted décolleté black velvet dress. And very different indeed—a soft little sleeveless slip of a nutria dress worn *under* a soft pink wool, unlined coat.

At *Cardin*, the difference was all on one side, one enchanting side-buttoned tweed suit after another, many with soft tweed scarfs, a few fur-edged, all with walkable skirts. Another difference, the Nefertiti hat, made often of velvet, often of velours, worn with most of the dresses. The other Cardin hat shape was à la Tartar—a great roll of fur around the face, with a tall pointed velours crown.

At *Balmain*, the difference was simply more allure, more luxe, with a free use of sable, velvet, marvellous embroideries, brocades, satin. The collection gave an impression of being made for women who prefer looking as beautiful and feminine as they can rather than choosing an arbitrarily new fashion line. And not all of the luxury was by night either, but great fur-trimmed day coats, over some of the best-made, simple-intricate dresses in Paris, plus the tailoring perfection of strict suits under double-faced wool coats. And almost every daytime costume had its own fur muff, usually enormous; almost every fur that exists was used.

At *Griffe*, a series of wonderful little jabot suits, often in tweed or in plaids; a series of charming grey flannel dresses or suits, one with a fly-front and a small, childlike beaver collar. One suit was accompanied by what looked like a huge fox muff, but turned out to be one of the biggest handbags in Paris.

The *Chanel* difference was in a new fabric—faintly fuzzy stripes on plain backgrounds, these in white, pale blue, and pale beige. Her famous brocade dinner suits were there, but narrower, closer to the body, and fastened with a big jewelled bar pin. And a difference in this suit was, once, that the outside of the suit was brick pink tweed, while the inside and the blouse stayed brocade. A semi-long ball dress with tight midriff of gold-dusted cobweb cloth; dark-red tweed suit outlined with lamb or nutria; black velvet dinner suits, naïve as a fox; and her intricately braid-edged cardigans were all the same Chanel—all different.

The difference at *Ricci*, besides the day things seen on several pages in this issue—beautiful evening dresses, many seemingly made of an embroidered stole wrapped around the body and ending as a scarf or train. One of these was red velvet with multicoloured embroidery edging the wrapped stole. (The pin worn with this was a marvel of multicoloured beauty.) Another of the wrap-stole evening dresses was yellow satin embroidered in gold; and a delicious orange velvet, slim dress had a slanting capelike bolero edged in fringe.

Lanvin Castillo continues to make some of the most beautiful evening dresses in Paris (which means in the world), some of the best coats. And his covey of late-day dresses in white with brown, in black crêpe, in brown velvet, in brown crêpe, in red crêpe, are a special joy. Two particularly good black little-dinner dresses had versions of the slanting cape—one edged in fringe. A pale-blue brocade dress with its own jacket, sable-collared; a pale-blue all-over fringe short evening

(Continued on page 251)



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MALTA

BY HARRY YOXALL

It's after Christmas that the cold countries begin to seem intolerable to all but true countryfolk; after Christmas that the South calls to sodden or frigid urbanities. So last January we flew to the British island of Malta, just south of Sicily, and drove in the dusk to the Phoenicia Hotel.

It was not hot, the next three weeks; weather not for cotton dresses or shorts. On all but three days there was a wind. But it *was* bright and sunny, and the atmosphere had a limpid quality. The occasional rain came considerately at night. No guarantee, of course, for 1962.

Earth, says the hymn, has many a noble city. Valletta is certainly one of these. As The Knights of St. John built it mostly at the turn of the 16th century, it has a harmonious architecture as well as an aristocratic one. The great *auberges* of the Order have a particular dignity. St. John's Cathedral is shapely, rich as a great jewel; the little Manoel theatre is a baroque gem. The vast fortifications are formidably impressive. Even the ordinary houses, up and down the switchback streets, are finely designed, with handsome balconies.

With its companion "Three Cities," Valletta winds round the fingers of its splendid harbour, where NATO squadrons provide a continuous and lively movement. There are continuous comings and goings of liners and merchantmen; a fascinating medley of odd-shaped Mediterranean tramps looking like children's drawings of ships. There are even paddle-wheelers still in use. And the picturesque *dahaysas*, the local form of gondolas, colour the edges of every creek, many of their prows still bearing the eye of Osiris to ward off evil spirits.

Stone walls do not a prison make, but they do make Malta. It must be the most lapidary inhabited place on earth. Just in order to clear the shallow soil, the Maltese have to build high walls round the smallest field. But the stone has a gracious colour. In January, the ground is dotted with yellow *auxalis*, the almonds are beginning to blossom, and the fine gardens at Floriana, round their tortuous banyans, are bright with what we should call spring, or even summer flowers. The Boschetto, adjoining the Governor's summer palace, is famous as Malta's one wood, and its orange groves glow with colour. Maltese oranges are one of the several varieties that claim to be the finest in the world.

But it is religious fervour, not excess of stone, that has caused Malta's abundance of churches. There are said to be three hundred and sixty-five, rising everywhere, large and elaborate, even in the smallest villages. Curious shrines, to souls in purgatory, rise at country corners. Piety is marked, but finds release in the local *festas* of parochial saints, joyful occasions ending with lavish fireworks. The pre-Lenten Carnival at Valletta tempts you to stay on into the spring.

About the centre of the island, near the square-set galleried castle of Verdala, is Mdina, the ancient capital, set on a low but dominating ridge. Ancient mansions line the deserted, winding alleys and courts, within the Arab walls and above the Roman villas. It is like a stage set rather than a living place—till you cross the old, old bridge to the twin town of Rabat, with its crowded market and palpitating bus terminal. All of external Mdina is the tone of creamy gold; the houses of the aristocracy are stuffed with rich hangings and dark antiques, the cathedral glows with colour and decoration.

For the amateur archaeologist, indeed for anyone with a sense of the past, small Malta is bright with fascination. Accurately dressed and richly carved with nothing but flint or obsidian tools, the stone-age temples move the most casual tourist to amazement. Fat fertility goddesses, with vast torsos and thighs, but slender tapering wrists and ankles, have a strangely contemporary look for the work of some thirty-five hundred years ago.

But you can go back even more than thirty-five hundred years in Malta; hundreds of thousands of years back, in fact—or is it millions?—in the cave of Ghar Dalam. Malta was then connected with Sicily and Sicily to the European mass. Somehow, the last animals of the ice age congregated at the southernmost tip of Malta in their final search for fodder. Here catastrophe overwhelmed them.

Easy of access, airy and well lit, the cave is neatly sliced like a layer-cake. In the bottom layer are the bones of mammoths, mastodons, dwarf elephants (they must have been nice creatures) and hippopotami. The little museum has seven thousand hippo teeth alone; how many teeth to a hippo? Then another layer of a few feet of earth, another few hundred thousand years of time, and the bones emerge of wolves, deer, foxes, even the affectionable little dormice.

Another of the famous antiquities is at Ggantija, on the island of Gozo, home of Homer's Calypso. It is worth it to rise at dawn and to catch the early ferry in order to have a full day there. Besides Ggantija's stupendous neolithic "temples," there are these pleasures; the little Bondi Palace at Victoria, the capital; a walled citadel; a small cathedral; the charming renaissance Banca Guiratale; and at Kaura a curious land-locked bay.

Now you don't bathe, even here, in January, but for those who might go later, a word may be added about the *plages*. It serves no purpose to suggest that they are like the great Pacific beaches, or have the *chic* of Antibes. But you can swim here in comfort for more months in the year than anywhere else in Europe.

Nor does it serve Malta well to make great claims for its hotel facilities. There are ambitious plans for the future, but at present there is only the Phoenicia Hotel in winter. In consequence, you need to book early. From early spring till Christmas, when heating is unnecessary, there is the charming Xara Palace Hotel in a picturesque corner of Mdina—if you are content to take the *table d'hôte* and enjoy the view and quiet. The local wines, the best of the island, are attractively cheap. You need a car if you stay here, but can hire one at a reasonable price.

In the old days everyone knew somebody in the British Forces; you stayed with friends, or took a villa. (Flats can still be rented, servants hired.) The visitor's life has changed, the visit is still agreeable. Malta has not only climate, but character.

PARIS REPORT

(Continued from page 249)

dress; a black taffeta with a diagonal, fringed, beaded bolero, were all fascinations. And if there is a more beautiful evening dress in the world than the creamy gros de Londres with a diagonal capelet bolero beaded in faint colours—if there *is* a more beautiful dress than this, there needn't be!

Heim's special difference was in his side-buttoned coat-dresses flaring at the hem, close at the top; in his series of side-fastened suits with close, short jackets, faintly flaring skirts; in his emphasis on nutria fur—example: a white coat lined with nutria over a white jersey dress; in his draped chiffon evening dresses, with one bare shoulder; and in a wonderful new hat shape Svend designed for the collection—a pill-box turban with a point on one side worked out of the material of the hat, which could be black mink, brown mink, leopard, velours, nutria, or felt.

Ferreras, a new member of the Paris couture group, abolished the bustline entirely, showed his clothes on doll-sized mannequins, wearing precisely-cut Irish county suits of Irish fabrics; and short evening dresses completely flat across the front with high-waisted belts or sashes at the back, above a burst of pleats. His difference in the ubiquitous beaded evening dresses was the completely princesse fit, the trains, and long sleeves.

At *Grès*, the difference was in a slight quieting of the swoop of her great fleecy coats; in more detail in the marvellously-cut backs; in the frequent punctuation of white jersey day dresses, giving a new flavour to a flavour already known and adored.

Laroche varied the hood theme by attaching a hood to the blouse of a tweed suit; made a great point of dark brown—both for day, in a rough tweed tobacco brown dress; for late day in chiffon or crêpe. The suits here were, in general, straight in line, but cut close to the body with longish jackets and slanting pockets on opposite sides—one high, one low. The characteristic Laroche one-shoulder black crêpe dinner dress was here in new versions, and there were two coats of a new-looking chenille material—one in white, the other in dark red.

Courrèges' first collection was small in actual numbers, shown in a tiny salon, necessarily to a very few people at a time. The designer is Balenciaga-taught; this collection was almost entirely coats and suits, but underneath three of the coats were three of the prettiest black little-dinner dresses you could hope for. Indescribably cut and softly draped at the waist, high in front, low at the back, the "little black dress" that will make many a smart woman cry, "Exactly what I look for." A dark-green tweed suit with a bright pink beaver hat; a bright pink blistered silk dinner suit—jacket and dress; an acid green velours hat with a camel-and-white costume; a bright brown suède coat over a white, satin-fine suède dress; a seven-eighths grey and white reversible coat over a white, wide-belted jersey dress; a bright pink fleecy wool straight coat—narrower than almost any coat in Paris—nine-tenths length, with three buttons directly centre front; and a purple ottoman seven-eighths coat fitted, with rounded elbow-length sleeves and standing Napoleonic collar, worn with a bright pink ostrich hat; a wine-red chenille almost-fitted suit, the collar made of the chenille fringed, like a small Pierrot, double-breasted with black buttons—these were some of the ideas in this first collection of what looks like a new star ready to rise in the Paris couture. The cut and finish of the suits in this small collection were impeccable, original, but never bizarre. As someone said, at the end of the applause, "Not one mistake in taste."

The *Dior* difference was, first, hoods: hoods over the calot, which looks to be the new hat fascination. "Layered" costumes as: a hooded cape over a coat over a suit over a blouse; as a squarish wrap-around fur-lined, hip-length coatlet over a jacket over a dress; as a three-quarter coat over a jacket (half-stole) over a bolero dress (the bolero can come off). You get the idea. But, the Dior collection was so huge, glittering, luxurious and beautiful that it refuses to be summarized. By day, no black—but grey, orange, dark red, dark green, beige, true red, and white. Checks large and small, plaids, and very textured tweeds. Fringe on a day suit, a day coat, a day scarf. Wide leather belts on some day dresses or suits. Fur everywhere.

The evening fabrics were glorious brocades, velvets, beaded and furred, pink moire looking mild as milk and unexpectedly delightful in the midst of the dark velvet sable-lined coats and the Arabian Nights brilliant velvets and beaded jackets. The evening clothes, in a word, a television word, were spectaculars.

More about the Paris collections in Vogue, September 15.

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School clothes —divided by two





EVELYN MARCIL

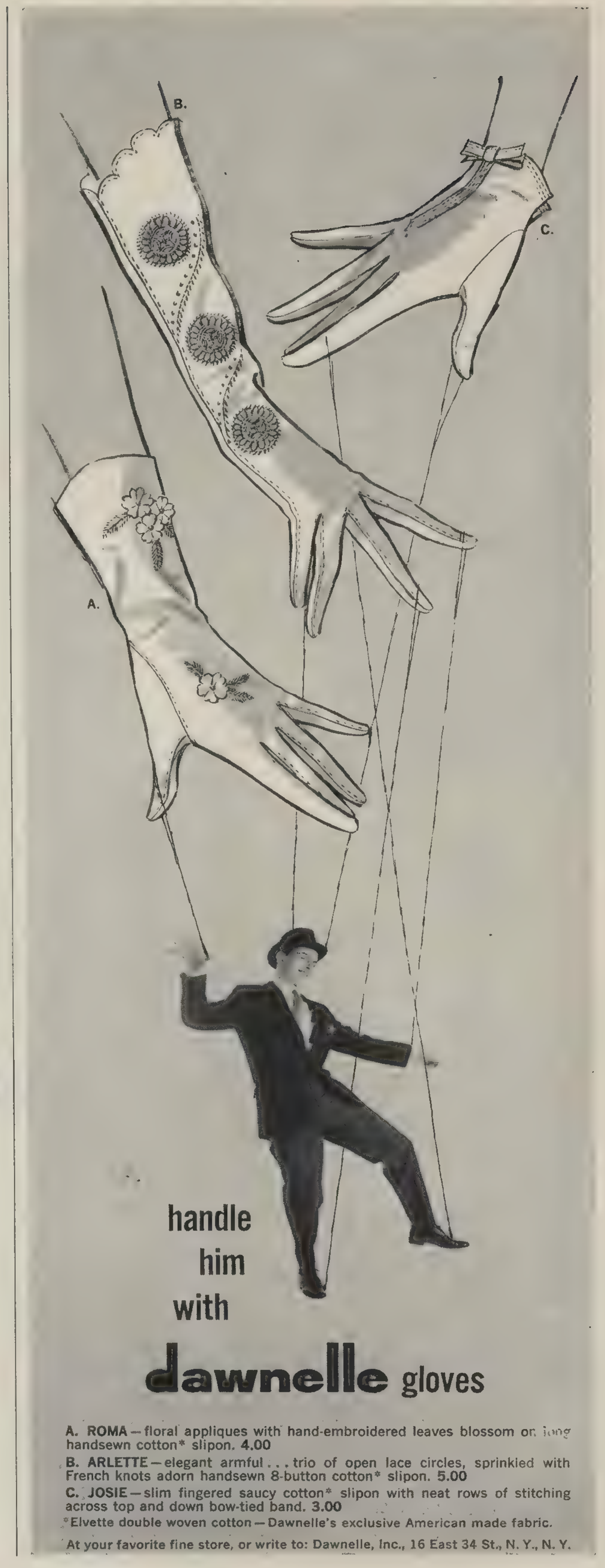
These are the sweaters and blouses, the swingy pleated skirts, that are the mainstays of any little girl's wardrobe—good for school and after-school, for practically anything short of a party. All in clear warm colours, big poster-y plaids and patterns.

Above: In a clear, bright red flamed with yellow, a long-sleeved shirt with these non-shirt details: small, curved collar; pull-over styling, for over-the-head entries and exits. By Ship 'n Shore of cotton Oxford cloth, about $3. At Macy's; Burdine's. With it, take one giant-plaid—like this skirt, checked in cheerful red and white. By Loomtogs, of basketweave worsted, about $10. At Altman's; Burdine's.

Left: Sweater, shaped along shirt lines. It's a soft, bulky pull-over in royal blue. By Regal, of Orlon, about $5. Wool skirt—unusual plaiding of blue, green, red—by Girl-Town. About $8. Both at Bloomingdale's; Woodward & Lothrop.



Above: For little girls on the plump side, clothes cut to hang straight as a ruler. Boxy cardigan of teal-blue Orlon, about $8. White cotton blouse (Springmaid fabric), extra wide at the shoulders, about $3. Teal-blue wool flannel skirt with elasticized waist, about $8. All by Chubbettes. At Gimbels; Woodward & Lothrop; L. S. Ayres. *Right:* Turtle-collared sweater—a jacquard mix of red, black, and white. By Pandora, of Orlon, about $7. At D. H. Holmes. With it, the indispensable grey wool flannel skirt (could go partners with any top here); by Girl-Town, about $6; Lord & Taylor; D. H. Holmes.



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PLAID DRESS AND SCARF

Following is a list of shops across the country where the David Crystal dress shown on page 221 may be found.

Abingdon, Va.....Maxine's
Akron, Ohio.....Birnbaum's
Albany, Ga.....The Style Shop
Albany, N. Y.....Josef Yezzi
Albuquerque, N. M.....Bartley's
Alexandria, La.....Weiss & Goldring
Altoona, Pa.....Brett's
Altus, Okla.....Sharon's
Americus, Ga.....A. Cohn & Sons
Anderson, Ind.....Gates
Anderson, S. C.....Vogue Shop
Apache, Minn.....Harold
Appleton, Wis.....Bee Frank
Asbury Park, N. J.....Dainty Apparel
Asheville, N. C.....John Carroll
Atlanta, Ga.....Leon Frohsin
Athens, Ohio.....Foster's
Aurora, Ill.....Jackson's
Bakersfield, Calif.....Harold Brewer
Baltimore, Md.....Wolf Cohn
Barberton, Ohio.....Birnbaum's
Baton Rouge, La.....Bernie's
Bay City, Mich.....Mary K. Dress Studio
Beaver Falls, Pa.....Edrie McKee Shoppe
Beckley, W. Va.....The Suburban Shoppe
Bellingham, Wash.....Wahl's
Beloit, Wis.....Country Wear
Bennington, Vt.....Vogue & Vanity
Berkeley, Calif.....Bernice Dinwiddie
Berwick, Pa.....Nellie Williver
Berwyn, Ill.....Lucille Fillmores
Bessemer, Ala.....Loveman's
Binghamton, N. Y.....Drazen's
Birmingham, Ala.....Loveman's
Birmingham, Mich.....B. Siegel-Kay Cooley
Bismarck, N. D.....Robertson's
Bloomington, Ill.....Paul Anderson
Bloomington, Ind.....The King's Shop
Bluefield, W. Va.....The Thornton Co.
Boise, Idaho.....Carroll's
Boulder, Colo.....Brooks Fauber
Bremerton, Wash.....Francis Shop
Bridgeport, Conn.....Arcade Dress Shop
Buffalo, N. Y.....Jenny
Burlington, Iowa.....J. S. Schramm
Burlington, Vt.....The Old Bee Hive
Calais, Maine.....Unobskey's Fashion Centre
Calexico, Calif.....Irene's Dress Shop
Canaan, Conn.....Dorothy's Shop
Canton, Ohio.....George-Ann's Specialty Shop
Cape Girardeau, Mo.
The Buckner-Ragsdale Co.
Carbondale, Ill.....Alyce Fly Shop
Cedar Rapids, Iowa.....Martin's
Centralia, Wash.....Lance Apparel
Chambersburg, Pa.....The Little Shop
Champaign, Ill.....Kaufman's
Charles City, Iowa.....Bea's Shop
Charleston, S. C.....Stolls Alley Shop
Charleston, W. Va.....The Vogue
Charlottesville, Va.....Hazel Eastham
Chestnut Hill, Pa.....Rita Coyne
Chevy Chase, Md.....Tweeds 'n Things
Cheyenne, Wyo.....The Carriage House
Chicago, Ill.....Blum's-Vogue
Chillicothe, Ohio.....Tudor's
Cincinnati, Ohio.....Jenny
Clarksburg, W. Va.....Watts-Sartor-Lear
Clinton, Iowa.....Martin Morris
Clinton, N. C.....The Town Shop
Colorado Springs, Colo.
Martin's Dress Shop
Columbia, S. C.....Mary Lowe
Columbus, Ga.....Kirven's
Concord, Mass.....The Wool Shop
Coos Bay, Ore.....The Paris
Corona del Mar, Calif.....O'Brien's
Culpeper, Va.....Jayne's
Cumberland, Md.....Peskin's
Dalles, Ore.....Lance Apparel
Danville, Ill.....Parisian-Oscar Meis
Danville, Va.....Belk-Leggett
Darien, Conn.....Inez
Davenport, Iowa
Petersen-Harned-Von Maur
Dayton, Ohio.....Billy Lewis
Decatur, Ill.....Semmel's
Des Moines, Iowa.....Younker's
Du Bois, Pa.....Leonardson's
Duluth, Minn.....Arthur Silver
Easton, Md.....Bird-Speakman
Elgin, Ill.....The Boutique
Ellensburg, Wash.....Kreidel's
Ephrata, Wash.....The Barnes Shop
Erie, Pa.....The Edith Meiser Shoppe
Eugene, Ore.....Russell's Bon Marche
Evanston, Ill.....Blum's-Vogue
Evansville, Ind.....Strouse & Bros.
Everett, Wash.....Chaffee's
Fairmont, Minn.....Georgia's
Fargo, N. D.....Store Without a Name
Far Hills, N. J.....Scott Shop
Fayetteville, N. C.....The Town Shop
Flint, Mich.....Christie Shop
Florence, S. C.....Nettie Elizabeth Shop
Fort Dodge, Iowa.....Hollywood Style Shop
Fort Myers, Fla.....Elsa-Elaine
Fort Smith, Ark.....Arcade Rockwood
Fremont, Neb.....Schweser's
Fremont, Ohio.....Schmidt Hat & Gift Shop
Galesburg, Ill.....Fred Schubach
Gastonia, N. D.....Matthews-Belk
Gloucester, Mass.....Adasko's
Grand Forks, N. D.....Bray's
Grand Haven, Mich.....The Abigail
Grand Island, Neb.....Schweser's
Grand Rapids, Mich.....Alice Jane Dows
Great Falls, Mont.....Beckman's
Green Bay, Wis.....Wassersteen's
Greensburg, Pa.....Royer's
Greenville, S. C.....Halfacre-Osborne
Greeneville, Tenn.....Frances Frock Shoppe
Greenwood, S. C.....J. B. Wharton
Hagerstown, Md.....Eyerly's
Hamden Plaza, Conn.....Fred Phipps
Hamilton, Ohio.....Irene's
Hanford, Calif.....Mirviss
Hannibal, Mo.....Winning's
Hanover, N. H.....Town and Country
Harrisonburg, Va.....Jimmies Dress Shop
Hartford, Conn.....Stackpole, Moore, Tryon
Haverford, Pa.....Celeste Heckscher
Haverhill, Mass.....Pauline's Dress Shop
Hays, Kansas.....Ann's Dress Shop
Hazleton, Pa.....Mary Walker
Helena, Mont.....McDonald's
Henderson, Ky.....Bohn's Ready to Wear
Hendersonville, N. C.....Jennie Bowen
Highland Park, Ill.....John Stevens
Highland Park, Minn.....Frank Murphy
High Point, N. C.....Collier-Ellis
Holland, Mich.....Jeane's
Hubbard Woods, Ill.....The Dress Box
Huntington, W. Va.....Brown's Apparel
Indianapolis, Ind.....Wm. H. Block
Ironwood, Mich.....Eva Wurl
Jackson, Miss.....Frances Pepper
Jackson, Tenn.....Kisber's
Jacksonville, Fla.....Levy's
Jacksonville, Ill.....Haigh's
Jacksonville, N. C.....Mary Anna Shop
Jamestown, N. Y.....Nord's
Johnstown, Pa.....Brett's
Joliet, Ill.....Al Baskin
Joplin, Mo.....Ramsay's
Kallispell, Mont.....Kallispell Mercantile
Kankakee, Ill.....Roger's
Kenosha, Wis.....Lepp & Co.
Kinston, N. C.....Brody's
Knollwood, Minn.....Harold
Knoxville, Tenn.....Ladd's Dress Shop
Lafayette, Ind.....Loeb's
Laguna Beach, Calif.....Town 'n Surf
Lake Charles, La.....Riff's
Lansing, Mich.....The Style Shop
Laramie, Wyo.....Kassis Dept. Store
La Salle, Ill.....Blakeley's Dept. Store
Laurel, Miss.....Naomi McRae
Lawrenceville, Ill.....Jaquae's
Lawton, Okla.....Scott's
Lenoir, N. C.....The Corado Shop
Lexington, Ky.....Meyers
Ligonier, Pa.....Post & Rail
Lima, Ohio.....The Leader
Lime Rock, Conn.....Gurli Eldred Shop
Lincoln, Neb.....Miller & Paine
Logan, W. Va.....Peery's
Logansport, Ind.....Viola's Dress Shop
Long Beach, Calif.....Schick's
Los Altos, Calif.....Cara Mia
Louisville, Ky.....Byck's
Lumberton, N. C.....The Fashion Bar
Manchester, N. H.....The College Shop
Manhattan Beach, Calif.....Lee's Fashions
Mankato, Minn.....La Vogue
Martinsburg, W. Va.....Eyerly's
Marysville, Calif.....Bradley's
Mason City, Iowa.....Robert's
Massillon, Ohio
George-Ann's Specialty Shop
Mayfield, Ky.....The Brooks Shoppe
Medford, Ore.....Jean Hart
Memphis, Tenn.....Minor-Francis
Millbury, Mass.....The Studio
Milwaukee, Wis.....MacNeil and Moore
Minneapolis, Minn.....Harold
Minot, N. D.....Bader's
Missoula, Mont.....Piccadilly Shop
Mitchell, S. D.....Feinstein's
Mobile, Ala.....Raphael's
Modesto, Calif.....Lee's
Monroe, La.....Bella Scherck Davidson
Monroeville, Pa.....Kaufmann's
Montgomery, Ala.....Tommy's Dress Shop
Morgantown, W. Va.....Finn's
Mt. Airy, N. C.....Harrison's
Mt. Vernon, Wash.....Anne Richards
Muskogee, Okla.....Calhoun's
Nashua, N. H.....Dod's
Natchez, Miss.....Ullman's Shop For Women
Newark, Ohio.....Sharff's Fashions
New Bedford, Mass.....Lloyd's
New Brunswick, N. J.....Zarra Dress Shop
Newburgh, N. J.....M. & E. McManus
New Castle, Pa.....The Claire Brown Shoppe
New Haven, Conn.....Fred Phipps
New London, Conn.....The Sports Shop
Newnan, Ga.....Mattie Cook
Newport, Ark.....Spencer's
New Rochelle, N. Y.....Messinger's
Niles, Mich.....Worth's
Norristown, Pa.....Feder's
North Canton, Ohio
George-Ann's Specialty Shops
Oak Park, Ill.....Gilmore's
Oklahoma City, Okla.....Handel's
Omaha, Neb.....Nebraska Clothing
Orangeburg, S. C.
The Maude L. Bryant Dress Shop
Oregon City, Ore.....Lance Apparel
Orlando, Fla.....Dickson & Ives
Oshkosh, Wis.....Gertrude's Town Shop
Oskaloosa, Iowa.....Alsop's
Osterville, Mass.....The Wool Shop
Ottumwa, Iowa.....Libson Shops
Painted Post, N. Y.....Mary Kirkland Shoppe
Park Ridge, Ill.....The Park Shop
Pensacola, Fla.....Bon Marche
Peoria, Ill.....Carson Pirie Scott
Philadelphia, Pa.....Esther Pomerantz
Phoenix, Ariz.....Gerry McNamara
Pine Bluff, Ark.....Cohen's Fashion Shop
Pittsburgh, Pa.....Kaufmann's
Pittsfield, Mass.....England Bros.
Ponca City, Okla.....French's
Pontiac, Mich.....Peggy's
Portland, Ore.....Nicholas Ungar
Providence, R. I.....Shepard Co.
Racine, Wis.....Murray-Held
Raleigh, N. C.....Adler's of Raleigh
Rapid City, S. D.....LaFemme
Redding, Calif.....Battle Turner
Renceverte, W. Va.....The Marie Leist Shop
Reno, Nev.....Hatton's Ladies Shop
Renton, Wash.....Renton Mercantile
Richmond, Ind.....Palais Royal
Richmond, Va.....Montaldo's
Ridgewood, N. J.....Jenny Banta
Ridgway, Pa.....Linnea's
Rochester, Mich.....Doris Hayes
Rochester, N. Y.....The Lita Shop
Rockford, Ill.....Edith Parrish
Rock Island, Ill.....Ruth Purcell
Rockton, Wis.....Country Wear
Rome, Ga.....Esserman's
Roseburg, Ore.....Mabel Lewis
Ruston, La.....Lewis & Co.
Saginaw, Mich.....Mader Shop
St. Matthews, Ky.....Byck's
St. Paul, Minn.....Frank Murphy
Salem, Mass.....Adasko's
Salem, Ore.....Towne Shop
Salina, Kansas.....Shelton's
Salisbury, N. C.....Purcell's
Salt Lake City, Utah.....Arthur Frank
San Jose, Calif.....Hex House
San Marino, Calif.....Damon's
Santa Cruz, Calif.....Redwood Dress Shop
Santa Monica, Calif.....Hensheys
Santa Rosa, Calif.....Ladies Arcade
Savannah, Ga.....Fine's
Schenectady, N. Y.....Barney's
Scranton, Pa.....Florence Hinerfeld
Sharon, Pa.....Garrick's
Sheboygan, Ill.....Friede's
Sheridan, Wyo.....Angionette's
Sikeston, Mo.....The Buckner Ragsdale Co.
Sioux Falls, S. D.....Louise Dixon
Smithtown, N. Y.....Marie Heasley
South Bend, Ind.....Worth's
South Orange, N. J.....Gemini
Southern Pines, N. C.....Franjean's
Spartanburg, S. C.....The Aug. W. Smith Co.
Springfield, Ill.....Bressmer's
Springfield, Mo.....Neff-Petterson
Stamford, Conn.....The Modern Shop
Stateline, Calif.....Contessa Of Lake Tahoe
Sterling, Ill.....The Little Gallery
Steubenville, Ohio.....Hal Lewis
Stevens Point, Wis.....Campbell's
Stockton, Calif.....The Sterling
Stow, Ohio.....Birnbaum's
Streator, Ill.....Esther Kirk
Stroudsburg, Pa.....Frances Burrows
Summit, N. J.....Miss Nellie
Sunbury, Pa.....Rosenblum's
Superior, Wis.....Light's
Swampscott, Mass.....The Designers Shop
Swarthmore, Pa.....Ruth D. Hanley Dress Shop
Syracuse, N. Y.....E. W. Edwards
Tacoma, Wash.....Lou Johnson
Tampa, Fla.....Belk-Lindsey Of Britton
Tarrytown, N. Y.....Holt
Terre Haute, Ind.....Jame-Wolf
Thibodeaux, La.....Leon Bloch's
Thomasville, Ga.....Neel's
Toledo, Ohio.....Rochelle's
Topeka, Kansas.....Harry Endlich
Tuscaloosa, Ala.....Town & Country Clothes
Twin Falls, Idaho.....Carroll's
Uniontown, Pa.....Ina's Dress Shoppe
Valdosta, Ga.....Neel's
Vallejo, Calif.....Rosee
Virginia, Minn.....The Quality Shop
Visalia, Calif.....Lila's Ladies Wear
Warren, Ohio.....The Rappold Co.
Washington, Pa.....Hal Lewis
Waterloo, Iowa.....Sweeney's
Wausau, Wis.....Schmidt's
Wellesley, Mass.....The Wool Shop
Wenatchee, Wash.....The Fashion Shop
West Chester, Pa.....Joel's
Western Spring, Ill.....Myree Fashions
Westfield, N. J.....Jane Smith
Westhampton Beach, N. Y.....Cockle Shell
West Hartford, Conn.
Gillman, West Hartford
West Los Angeles, Calif.....Al Cooper
Wheeling, W. Va.....Hal Lewis
Wichita, Kansas.....Lewin's
Williamsburg, Va.....Binns Fashion Shop
Williamsport, Pa.....Jones Specialty Shop
Williamstown, Mass.....Vogue & Vanity
Williamsville, N. Y.
The Village Tartan Shop
Wilmington, Del.....Fishers
Wilmington, N. C.....Belk Beery
Winchester, Va.....Margaret L. Hodgson
Winona, Minn.....H. Choate & Co.
Woodbury, Conn.....Jean Hutchinson
Wooster, Ohio.....Beulah Bechtel Shop
Worcester, Mass.....Ulian
Wytheville, Va.....Maxine's
Yakima, Wash.....Lou Johnson
York, Pa.....Dudley's For Fashion
Youngstown, Ohio.....Birnbaum's



SHANNON RODGERS FOR JERRY SILVERMAN

on page 30

Designed with almost anywhere in mind, this streak of soft French flannel has the easy line of a flared skirt, the added dash of link buttons, side pleats. Celadon Green, Antique Spinach, Navy, Black; sizes 6-16; about $70. Available at these fine stores:

CITY & STATE	STORE
New York, N. Y.	Bonwit Teller
Altoona, Pa.	Meyer Jonasson
Atlanta, Ga.	Rich's
Atlantic City, N. J.	Homberger's
Bakersfield, Calif.	Judd's
Baltimore, Md.	Hutzler Bros.
Boston, Mass.	Bonwit Teller
Chicago, Ill.	Bonwit Teller
Cincinnati, Ohio	Jenny Co.
Cleveland, Ohio	Bonwit Teller
Columbia, S. C.	Mary Lowe
Dallas, Texas	Neiman-Marcus
Dayton, Ohio	Rike-Kumler
Denver, Colo.	Denver Dry Goods
Detroit, Mich.	Julie's
Fall River, Mass.	Arline Booth
Glendale, Calif.	Judd's
Grand Rapids, Mich.	Paul Steketee
Hartford, Conn.	G. Fox
Hot Springs, Ark.	Vera King
Houston, Texas	Sakowitz Bros.
Indianapolis, Ind.	L. S. Ayres
Kansas City, Mo.	Harzfeld's
La Jolla, Calif.	John Hogan
Los Angeles, Calif.	J. W. Robinson
Louisville, Ky.	Byck's
Manhasset, L. I., N. Y.	Bonwit Teller
Memphis, Tenn.	Levy's
Miami, Fla.	Burdine's
Miami Beach, Fla.	Lillie Rubin
Milwaukee, Wis.	Hixon's
Minneapolis, Minn.	Harold's
Mobile, Ala.	Gus Mayer
Nashville, Tenn.	Gus Mayer
Newburgh, N. Y.	Travers
New Orleans, La.	Gus Mayer
Norfolk, Va.	Nicholson & Marks
Oklahoma City, Okla.	Al Rosenthal
Philadelphia, Pa.	Bonwit Teller
Phoenix, Ariz.	Goldwater's
Pittsburgh, Pa.	Kaufmann's
Portland, Ore.	Nicholas Ungar
Providence, R. I.	Betty's
Richmond, Va.	Miller & Rhoads
Ridgewood, N. J.	Jenny Banta
Roanoke, Va.	Smartwear, Irving Saks
Rochester, N. Y.	Sibley, Lindsay & Curr
Rockford, Ill.	Ursula Stuart
St. Louis, Mo.	Stix, Baer & Fuller
San Antonio, Texas	Frost Bros.
San Francisco, Calif.	Joseph Magnin, All Stores
Savannah, Ga.	Morris Levy
Short Hills, N. J.	Bonwit Teller
Stamford, Conn.	Ethel Allan
Syracuse, N. Y.	McDonald's
Tucson, Ariz.	Cele Peterson
Tulsa, Okla.	Sadye's
Washington, D. C.	Julius Garfinckel
White Plains, N. Y.	Bonwit Teller
Wichita, Kans.	Henry's
Wilmington, Dela.	The Purple Door

IS TRAVEL READY FOR PEOPLE?

(Continued from page 242)

that you can lead a normal life on board a bus, eating, sleeping, and going to the bathroom. It would be, I suppose, possible to sleep if it were not for the fact that busses at night seem to fill up mysteriously with hoodlums who sing continuously until they get off at dawn with your typewriter, and were it not for the voice of the driver, violently magnified, begging you to go to the bathroom at rest stops. It is theoretically possible to eat at restaurants in bus stations, which are run by the company and operate in relation to their schedules. You are given ample time to get off the bus, go into the restaurant, and order—and pay for—a hamburger. There is not, however, time to eat it.

On busses you need not worry about your baggage from the beginning to the end of the journey. If you arrive sufficiently early (two days before seems safe), you can check your baggage right through. Otherwise you have (as I always have) to carry it through the gate, through the turmoil of competition for seats, and give it to a porter who, for a substantial tip, will put it aboard the bus with instructions for it to be unloaded in the middle of the night, when you are asleep, at Salina, Kansas. In this melee, one of two things usually happens; either you get on the bus and your baggage doesn't, or your baggage gets on the bus and you don't.

Trains.

American trains are more bark than bite. To hear them storming along the track, their sirens screaming, you would think they were the lords of creation. In fact, they are timid, lying creatures who claim to have diners when they do not and pretend to reach their destinations before they are able. There is a pervasive atmosphere of chicanery about trains. Little men come along and cry, "Last chance for juice and sandwiches," and then reappear again when the train has started; diners and parlour cars have unexpected supplements. In England, trains are small, modest, and non-conversational; in America, they are vain and over-boisterous. They are also traumatized, neurotic survivors from a prehistoric age when trains were animals to be reckoned with.

I have travelled on commuter trains where moths crawled out of the upholstery into my socks, and on long-distance streamliners that hit cows in Georgia and had to be towed, wounded, into Atlanta. Trains are also full of conductors and attendants who do nothing and who have doubts about their function in society; their once bright watches are covered in verdigris, their high caps are grease-stained, their uniform coats threadbare. Trains are a vanishing society.

Planes.

The trouble with plane travel is that there are so many choices. There are innumerable grades of plane travel, some of which serve champagne and caviar and others which don't even have a water fountain. There are so many airlines, all with incredible safety records.

Some people prefer to travel by the lines which advertise that they have never had an accident; I prefer the other lines because I figure they have already had theirs. Not that I am afraid of plane travel . . . though I have had some disturbing experiences, such as the time I felt a little queasy and was invited by the stewardess to stay on the plane during the stopover, and drink brandy with the crew.

I must say I felt a trifle nervous the other day, though, when I went to see a friend of mine off at the airport. I had never really *seen* a plane take off before. This is what happens. They roll up the carpet, try the engines to see if they work, and the plane advances onto the runway, while the pilot leans out of his window to try and see where he is going.

At this moment, as at a signal, a large flotilla of private planes, little larger than flies, appears round a corner and storms onto the runway in front of him. Suddenly the whole airport and the sky about is seen to be teeming with these small midge-like planes, which clearly operate independently of the airlines, and have no radio. They take off, they land, they taxi underneath the airliners, they run about like mad dogs, they sneak onto the runway while no one is looking. And no one knows they are there. The pilot can't see them, the control tower probably can't, and only you, there on the

(Continued on page 256)



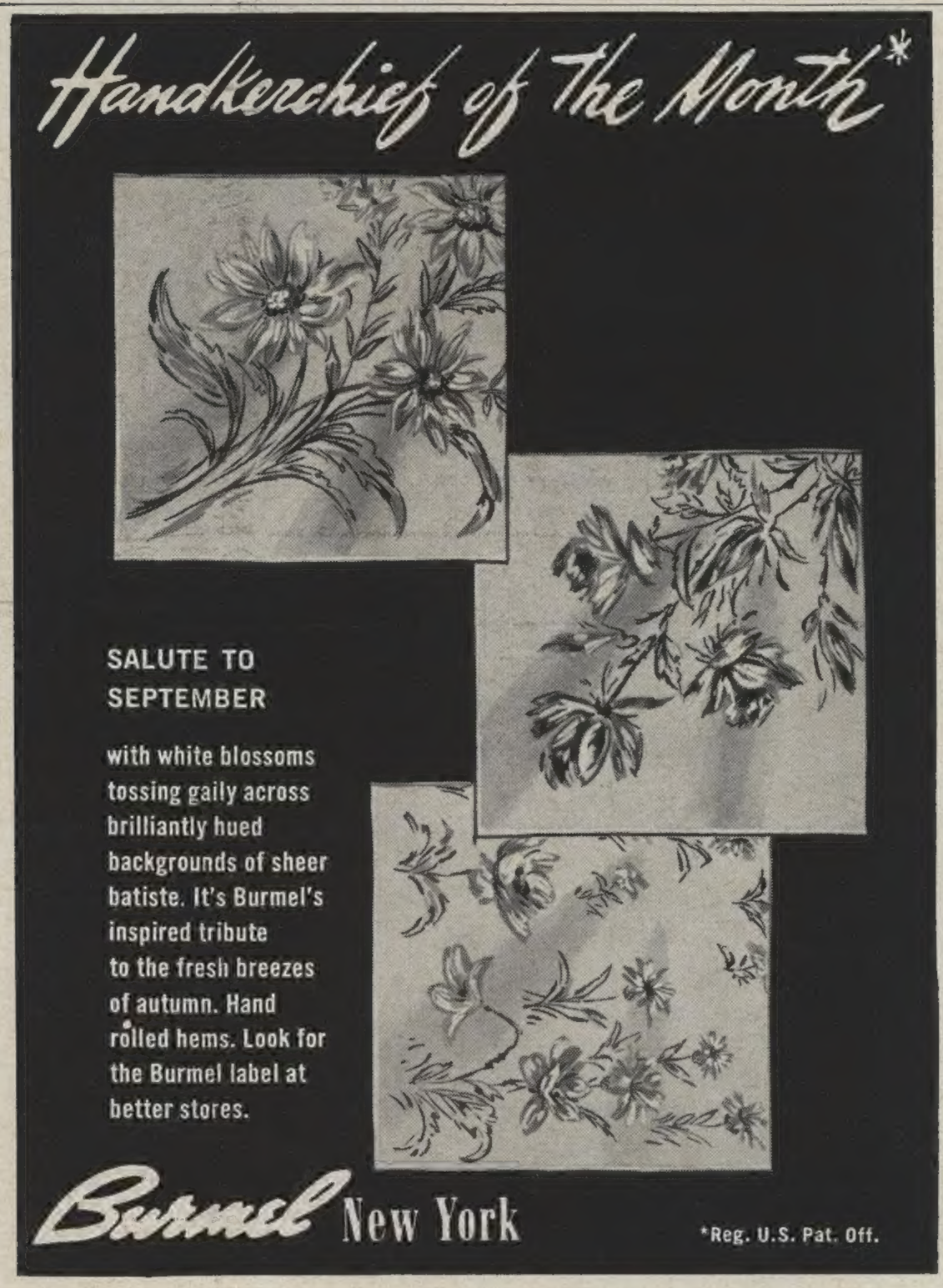
You need a license to wear it!

BLACK SATIN PERFUME*

Angelique

*3.50 to 33.00 plus tax





FASCINATION: CLOTHES THAT KEEP IT GOING

(Continued from page 164)

of a chocolate-coloured suède coat, new now because you'll be wearing it for city days as well as in the country. A short white jersey dress specifically for late-day parties, dinners that are little, but who-knows-how-little. On the theory that asymmetrical lines have a way of interesting even eyes that burn only for fearful symmetry, we think it's a year to give the new side-tilted hats a whirl. With or without the hat tilt, to ask your hairdresser to experiment with swinging one side of your hair into a surprise move. Fur lure—its power certain; its possibilities varied—is behaving in a whole new way that might include wearing a white fur coat by day; broadtail lamb, white opossum, or a Danish chic-skin that's made of uncombed sheep.

Fascinating? Yes. Foolproof? No; what's fascinating on one woman may actually destroy the special charm of another. For a lean, assured beauty given to long legs and Anglo-Saxon attitudes, narrow black whipcord pants and black silk shirt with a clump of bogus jewels may be absolutely riveting while another woman, equally alluring, may be overpowered by this particular drama; her at-home look might be based on long, pale crêpe dinner skirts with soft, straight little overtops. A bath-wrapper coat of honey-coloured mink, for all its undeniable glamour, can be less entrancing on some women than a subtle, severe wool coat that—when it's flung back over a chair—shows a lining of sable. And part of this, by the way, may well be temperament, not looks; some women are just born secretive; others can't wait to tell the world.

Striking the balance between your own idea of yourself and the image that surrounds that idea is never easy; a little practical vanity helps, a good eye for what's memorable about other women is even more useful. "Define memorable, define fascinating," we said to one of the best fashion minds we know. She lifted her chin in a manner we've come to know means she's on the qui vive, went away murmuring, and came back an hour later with this list. "The perfect carriage of a woman seen in an opera box or at a dinner table—a long neck completely bare, with jewelled earrings, rising from a one-shouldered décolletage. The movement of a long stole or the sweep of a chiffon-skirted dress. A pair of beautiful ankles and feet in delicate, narrow-heeled, low-heeled, beautifully polished shoes. Wonderful hands with a profusion of rings and clear nail varnish. The gestures of interesting hands with no rings, nails painted the newest colour. The charm of a voice. The walk and stance of a flat-backed, slim-legged woman in perfectly fitted pants in the country. The woman who turns up in poison green when everyone else is wearing black."

IS TRAVEL READY FOR PEOPLE?

(Continued from page 255)

visitor's concourse, can.

After travelling by bus and train, I have always found that flying gave me a miraculous sense of freedom which lasted until I arrived at Midway Airport, Chicago. I have spent hours flying round and round Chicago, waiting for other planes to get off the ground; I have spent an equal number of hours sitting in planes at Midway, waiting for other planes to land. Then, at Midway, the baggage clerks lose your luggage.

In short, there is very little to choose between the three modes of transportation. All are fallible; all, in my experience, are as apt as another to send you one place and your baggage some place else. Perhaps it is that I am dogged with ill luck when travelling. I once chased the Orient Express across Europe for three days when it left me standing on the station at Mulhouse, buying a banana. Perhaps this is just something between me and Saint Christopher.

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Washington; *Frank R. Jelleff*
Washington; *Kann's*
Washington; *Lansburgh's & branches*
Washington; *Woodward & Lothrop*

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Lewiston; *Ward Bros.*

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Boston; *Gilchrist Co.*
Boston; *Jordan Marsh & branches*
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Waltham; *Grover Cronin*
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Worcester; *R. H. White*

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Keene, Newport; *Berkeley Stores*

NEW JERSEY
Bamberger's — New Jersey
Elizabeth, Plainfield; *R. J. Goerke*
Paterson; *Stern's-Quackenbush*

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Brooklyn, Lynbrook; *Glenda Lyn*
Buffalo; *Adam Meldrum & Anderson & branches*
Buffalo; *Wm. Hengerer & branches*
New York; *Gimbel's & branches*
New York; *Macy's & branches*
New York; *Saks-34th & branches*
New York; *Stern's & branches*
Rochester; *McCurdy's & branches*
Rochester; *Sibley, Lindsay & Curr*
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Cincinnati; *McAlpin's & branches*
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Philadelphia; *Strawbridge & Clothier & branches*
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